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CITY ON A HILL

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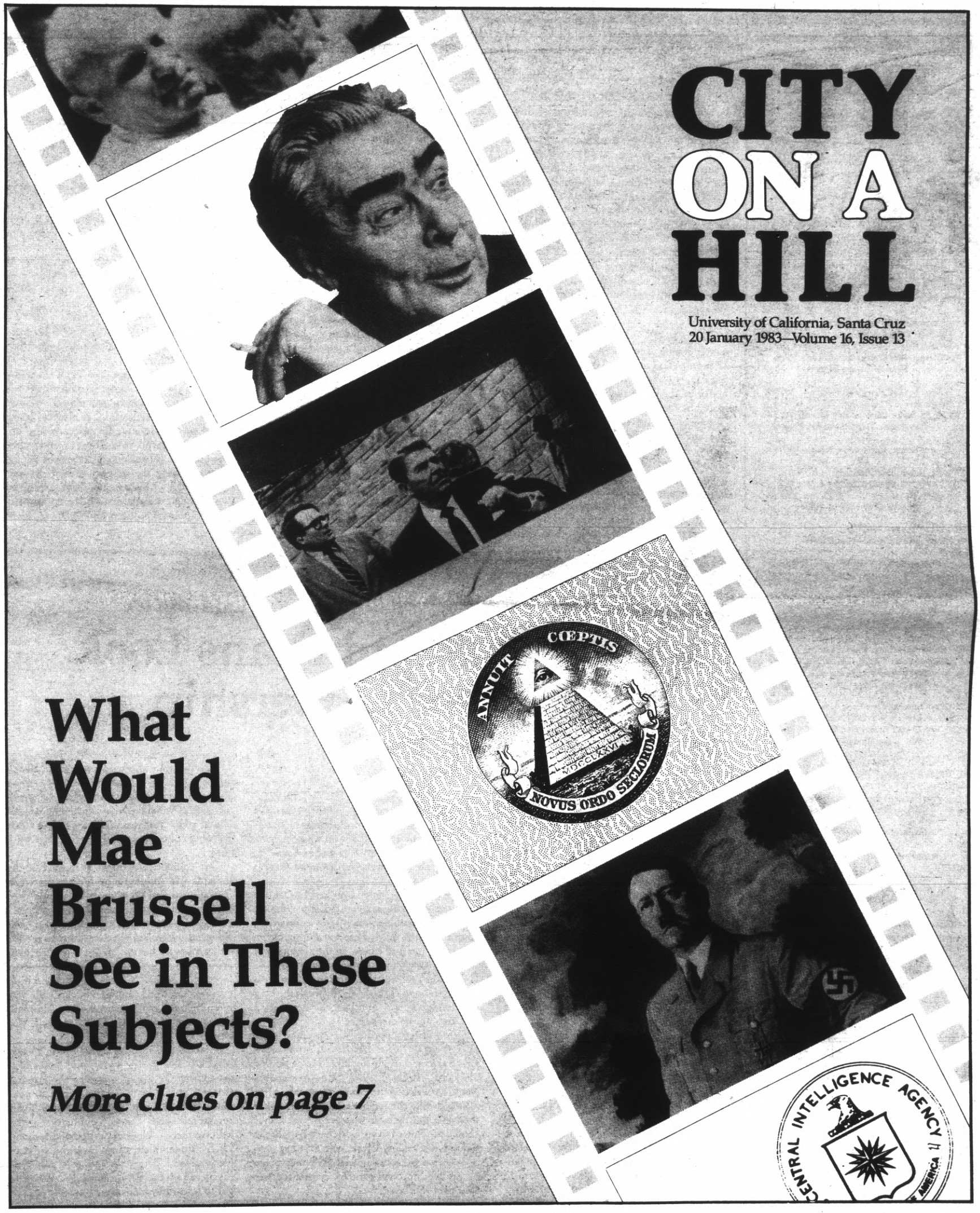

What Would Mae Brussell See in These Subjects?

More clues on page 7

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Gold Medalist—Columbia Scholastic Press Association, 1982

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"The people must have something good to read on Sundays."
—The Clash

NEWS ON THE MARCH

DOUBLE-TALK, DOUBLE RATE: Pacific Telephone announced Monday that it wants to double its normal monthly service rate and make other adjustments to provide for a total rate increase of $819 million. The residential flat rate would go from $7 to $15 a month, while pay phone rates would go from ten cents to a quarter. The lifeline residential rate of $2.50 a month would remain the same, but the 30 free calls included in the plan would be reduced to ten. The increase is less than the $864.5 million the telephone company said it would ask for in August, and must undergo a year of public hearings before the Public Utilities Commission before being approved.

IT'S THE WATER: Nuclear-contaminated water leaked twice during a 12-hour period into the Tennessee River last Sunday. A site alert was declared for ten hours at the Browns Ferry nuclear power plant, but no evacuations were made. The Tennessee Valley Authority, which operates five nuclear reactors, said that the Browns Ferry facility had been shut down for maintenance at the time. The contamination occurred due to a leak in the heat exchanger for the number three reactor. The TVA said an unknown amount of radioactive water leaked late Saturday night or Sunday morning, and there may have been a second leak on Sunday at around 8:20am. The alert was lifted after ten hours when engineers realigned a valve on the shutdown cooling system and were able to declare the system operable.

FEINSTEIN RECALL BID LIKELY TO MAKE BALLOT: San Francisco Registrar of Voters Jay Patterson announced that 35,000 signatures had been turned in to his office so far on recall petitions by the White Panther Party. The White Panthers stated their drive to recall the mayor of San Francisco, Diane Feinstein, when she endorsed the city's controversial ban on handguns. So far 77 percent of the signatures have been found to be valid, and although no official announcement has been made, Patterson deems it likely that the recall effort will make the ballot. An unusual feature of the recall effort is that Patterson has received 22 calls from people who signed the petitions, but claimed that they had either been lied to about the contents of the petition or else had not realized that the drive was sponsored by the White Panthers, a group of about 30 members including two convicted felons.

SATELLITE FALLOUT 'SAFE': The Soviet satellite Cosmos-1402 is estimated to come down sometime in mid-February, and international concern has been expressed about the hazards posed by its nuclear fuel core. Oleg M. Belotserkovsky, director of the Moscow Physico-Technical Institute, has announced that fallout from the satellite would be within internationally agreed safety limits. The Soviet Union had previously said that they expected the fuel core would be burned in the earth's atmosphere.

WALESA ANNOUNCES INTENDED SUIT: Lech Walesa, former head of Poland's Solidarity Union, says he will go to court to get his job back at the Lenin Shipyard in Gdansk. Polish officials have been uncooperative in allowing Walesa to return to his former employment. One of his problems is that under Poland's labor code an employee must produce a certificate from their former employer in order to be re-employed. Walesa cannot produce a certificate since his former employer, the Solidarity Union, has been banned in Poland.

FOURTH TERM FOR WALLACE: After narrowly winning the Democratic nomination in 1982, George Wallace went on to victory and was sworn in for his fourth term as governor of Alabama on Monday. Wallace projected a new image in his inaugural address, pledging to seek relief for the poor and the needy. Alabama's unemployment rate is 15 percent, one of the highest in the nation. Wallace succeeds Governor Fob James, and ironically was inaugurated on the birthday of his longtime foe, Martin Luther King, Jr.

SALVADORAN OFFENSIVE: The Salvadoran army moved one-fourth of its troops Monday in a new major attack on rebel strongholds. An estimated 6000 troops have been moved from San Francisco Gotera toward the Honduran border in a northeastern Morazan province. The Salvadoran government has acknowledged that in action last Sunday rebel forces have taken the town of Meanguera, about nine miles north of San Francisco Gotera. The government offensive is being supported by US-supplied warplanes, which have been bombarding the area in preparation for the ground assault. The only comparable recent offensive in the area took place last June, when a similar force was beaten back by the rebels, who have established their strongest bases in Morazan.

HUSSEIN MAY ENTER TALKS: US officials say that Jordan's King Hussein may have decided to enter Mideast peace talks. They reported that Hussein is still trying to obtain firm support from Saudi Arabia, and a "yellow light" from Yasser Arafat, leader of the PLO. The US State Department believes such a move would constitute a major breakthrough toward Middle East peace.

SOCIAL SECURITY: A $169 billion proposal to rescue the social security system has won the endorsement of both President Reagan and House Speaker Tip O'Neill Jr. (D-Mass.), and the compromise legislation is considered likely to be completed by May. The proposed legislation has already drawn fire from conservative Republicans who object to increased payroll taxes and other changes, but is considered likely to be passed after receiving the support of both Reagan and O'Neill. Many groups have expressed disapproval, however, and the measure is unlikely to pass in its current form.

Republican Central Committee

Republicans Look for Leadership

by Steve Lutzky

On Monday, January 10 the Republican Central Committee held a meeting to elect a new chairperson. After a heated and at times childish debate, a more moderate leader was chosen.

Faye Isaak was elected over Ray Garcia, the incumbent chairperson. Isaak's election marked a liberalization of the committee, whose purpose is to help local Republican politicians get into office. In the election last November only the senatorial candidate was endorsed by the Santa Cruz Republican Central Committee. The especially weak showing may be due in part to a lack of organization and unity in the committee.

Six members supported Garcia and six supported Isaak. The district representative, Eric Seastrand, could not attend so he sent an alternate, Polly Doyle. She presumably would have swung the election to Isaak. After a long debate the members were locked into the same 6-6 tie over whether or not Doyle should be allowed to vote. Richard Bedell, the Santa Cruz County Clerk, who acted as temporary chairperson, suggested flipping a coin to resolve the conflict. The committee was split over this issue also.

The debate continued even after Bedell walked out. "We have the lowest common denominator IQ of any group I've ever worked with... Where is the punch line of this stupid joke," said member James Peter Cost, an unsuccessful candidate for the state senate.

One committee member remarked of the debate, "It shouldn't be a fight between Republicans and Democrats. It should be a fight between Americans and traitors."

The tie was resolved by Gary Arnold, who achieved temporary fame last November for being told to "shut up" by President Reagan. Arnold cast the final vote to break the tie. Garcia left immediately after his defeat, citing business to attend to in Oakland. Doyle was then unanimously approved as an alternate and Victor Maraini, a UCSC student, was elected vice chairperson.

After the election Isaak said, "I don't know what it is I've gotten myself into." She also stated that she would not allow the arguing that was prevalent in the committee to continue. She hopes to get more Republicans registered and "more publicity." She believes there is a lack of participation among UCSC students and wants "more young people involved... There are so few Republicans registered up there [on campus] that they've got to be awfully lonesome."

Bella Abzug's Week at UCSC

For a Renaissance Of Democracy

by Persis Karim and Shari Anderson

"I am a great believer in social change," said Bella Abzug, "but it is only through activism, commitment, and political action that change can come about."

During her week-in-residency at UCSC, Abzug stressed that "we must take back control" of this country's political system. She frequently stated her conviction that all impetus for social change comes from the people. "Congress has a little courage, but not a whole lot."

Abzug, a political activist and former member of Congress, is well-qualified to comment on Congressional attitudes. She served on the House Committee on Public Works and Transportation and as chair of the House Subcommittee on Government Information and Individual Rights, which conducted inquiries into the illegal activities of the CIA, FBI, and IRS. She was a co-sponsor of the Equal Rights Amendment when it passed the House in 1971 and later served as Co-chair of the President's National Advisory Committee for Women. President Carter dismissed her from the post after the committee criticized his decision to reduce funds for women's programs and to increase military spending.

However, her list of accomplishments cannot be classified under one simple label. Her experiences as a lawyer, defender of women's rights, and civil rights and anti-Vietnam activist clearly reflect her commitment to social change. Furthermore, taking political office was a natural outcome of her desire to affect society.

"I had never intended to run for Congress," said Abzug. "I was trying to work outside the political structure and influence our political representatives. They got so tired of me nagging at them, they finally told me to do it myself."

Abzug said that as a member of Congress "everything fell into place." She was able to see the needs of those who were also feminists, mothers, wives, and, most of all, activists. Being a Representative gave Abzug the political power to legislate socially progressive laws. "I was able to translate into action my feelings of activism and my determination to beat the bastards at the game."

When speaking of the women's movement, Abzug said that it is "moving forward and is not as visibly militant as when it started." She added that, "Our cause is just and basic: an attack on the patriarchal system is pretty fundamental. That's why there is resistance." She pointed out that the Equal Rights Amendment failed because "a handful of people in the state legislatures held it back—people who are resistant to change on the whole." Most important, however, it failed because the "ERA was finally seen as something that would rearrange priorities, and those in control don't want that."

The key to a renaissance of democracy is a coalition fighting for peace, economic justice, and sexual and racial equality.

It has become "critical to get the ultra-right off our backs in 1984," in Abzug's opinion, because it "is an organized movement in this country which would like us to believe and act and study and behave as they do." The philosophy of the Reagan administration, which represents these groups, "is very oppressive." Abzug describes it as "being like a car [parked] on our chests. The damage is already done, but we have to get the car off in order to heal the damage and then make some changes."

The key to attaining this goal, to having a "renaissance of democracy," lies in having the various progressive movements, such as those fighting for sexual and racial equality and for environmental concerns, join forces. Abzug believes these groups form "a natural coalition" because they can agree on a general humanitarian platform and there is already an overlap in constituencies. However, such a coalition would probably need to form around a particular issue or candidate.

Organization is vital. In the case of the ERA, Abzug noted that "one of the reasons we were not able to overcome resistance is because we didn't have the political clout—we weren't able to make politicians feel that we could throw them out." In order to prevent this from happening again, she said, "the women's movement would become more political in real electoral terms." Already women are making a difference. "There were a lot of disappointments in the '82 elections," observed Abzug, "but it was the first time that the women's vote made the difference."

In New York, she said, eight percent of the women changed party affiliation to vote for Democratic gubernatorial candidate Mario Cuomo, giving him the narrow (three and a half percent) margin he needed. "Women," says Abzug, "can produce that block of power which can influence votes—and eventually influence the entire system."

Although Abzug urges people to support the Democratic Party against right-wing conservatives because "we don't have any better club at the moment," she advises people to organize in other areas as well, and perhaps a viable alternative party will emerge: "We can't build a third party unless we create a coalition—a broad coalition that is based on peace, economic justice, and equality."

"Nobody can be very happy with the Democratic Party today," Abzug points out. "The people speaking for it have caved in to some very backward legislative solutions." Abzug is particularly critical of the Democratic Party's failure to promote women to political office. "We [Abzug and other women candidates] lost in our attempts for the Senate because we did not receive the support from our party that a man would have. In fact, our party supported men against us." This angers Abzug, who points out, "Women who are political leaders have the right to run their political careers the same way men do." Furthermore, Abzug believes that the Party behaves this way because "they [the men currently in control] want to keep women out."

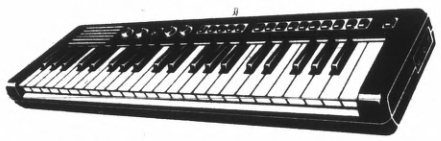
Abzug is working to bring women into the political arena. She is currently president of Women-USA, an organization she describes as "a grassroots women's movement" which distributes information, educates voters, and encourages political activity. As for the possibility of Abzug herself becoming directly involved in the political scene again, she states, "I am a political person, and the most viable plan for a political person is to run for office."

Women, Abzug believes, bring a valuable new perspective to the political scene. "We're not locked into the system," said Abzug. "We feel a responsibility to attack it—not defend it." And as Abzug noted, referring to the House of Representatives, "there is something seriously wrong with a system that has only 21 women out of 435 representing it."

"This situation must change," she stated wryly, "After all, we do everything else in pairs—except govern."

For further information about Women-USA and its activities, call 1-800-221-4945 toll free.

Rentals



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Tannery Workers Skinned

by Joe McGowan

More than 220 men and women earn their living at the Salz Tannery in downtown Santa Cruz. After receiving threats of impending bankruptcy from the tannery's management, the workers of the leather Workers Unions, Local 122, voted last summer to accept a three year contract to cut pay and benefits by 57 cents per hour. Most are still feeling the effects of the pay cut, and some question whether the cuts were necessary in the first place.

Unemployment in the county has reached 11.5 percent and workers, threatened by strong possibilities for more layoffs, gave up their long-fought-for benefits. The question which persists to those like Dale Wenger who works at Salz is "Was it necessary?"

Norman Lezin, Salz president and major stock holder, says it was. He claims his company lost $500,000 during the first half of the year. "The tannery would have gone out of business within six months to a year," says Lezin.

Three months after convincing workers to accept cuts, Lezin stresses another possible reason for the losses. "More importantly," claims Lezin, "was the difference in labor costs paid by Salz over those of its competition." Before Salz employees voted to accept the new contract the average wage at the plant was $8.48 an hour. The industry average is $7.50 an hour.

Louis Quals, whose nickname around the plant is "Goose," has worked at the Salz Tannery for 13 years. He looks at the cuts from a different angle. "Norm [Lezin] says our wages are higher than at the other tanneries," says Quals, "but who else pays the rent we pay here in Santa Cruz?"

Lezin doesn't hesitate to admit the cost of living is higher in Santa Cruz, but answers, "We must be aware of the realities. Living costs, whatever they may be, do not affect the competitive market price of tanned leather."

Union shop steward David Wenger disagrees, "A lot of people felt management took advantage of the economy. Nobody sincerely believes the management's figure for debt."

Dave Wenger's brother Dale, once the union local's president, says he would concede the cut was necessary if he could be shown "positive proof" the company's deficit existed. "The only evidence of the loss was a simple computer printout sent to the union headquarters in Washington. Never did a union member see the complete picture by going in the company office and looking directly at the books."

Mike Jenkins

Nate Bell, Local 122 vice-president, confirms this statement, but adds, "The books were open for us to go in there and see them anytime we wanted, and they still are."

The local's original offer to the Salz management asked for a 95 cents per hour raise. When Salz asked for a 1.89 dollar per hour cut because of loss during the first part

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- Local "Help Wanted" ads
- Individual counseling for Off-Campus jobs
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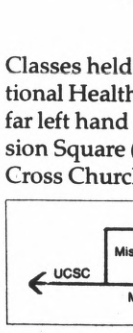

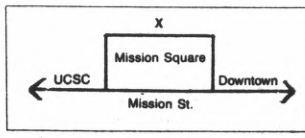

of the year, the union offered a year freeze and then a 95 cent pay hike. The management stopped negotiations firmly with a contract decreasing pay and benefits by 57 cents per hour, but giving 1300 dollars in bonuses to each employee during a three year contract. The local was not pleased with the final offer, nor the management's unusually tough style of negotiations.

Lezin, who took part in the negotiations, said, "Our stand was necessary under the economic conditions which we faced."

"We've been flushed down the toilet," says David Wenger. "We gave them concessions hoping they would come back with a raise in the second or third year. They took the concessions and demanded a three year contract as well."

Nevertheless if workers had rejected the contract, they would have faced unpleasant alternatives. If they went on strike, management had only to replace Salz's striking workers with the recession's plentiful supply of unemployed. To work without a contract meant a possible loss of union power. In a direct threat to the union, a management-hired consultant was quoted by union officials as threatening to "go through and weed out all undesirables," if a contract was not ratified.

Now, five months after it was signed, the contract holds its main premise: workers have kept their jobs. Management, in fact, has hired more employees due to a clause in the new contract which lowers the pay for new workers to industry averages.

As of February 1, management will implement a profit sharing program that will tie additional payments for union employees to the tannery's productivity gains. While some say the plan will be good worker incentive, others criticize it for its lack of reliability.

David Wenger admits, "Maybe we did owe the company about a year, year and a half pay freeze. And it might happen that profit sharing will make up for the remaining year and a half of the contract. So things might not work out all that bad."

Salz employees average an annual gross of $17,000 per year. The pay cut took only about $12 per week from their former wages. A sum Bob Witham likened to "not much more than a six-pack of imported beer."

Other workers are not so forgiving. Quals complains, "Nothing is getting cheaper. Nothing is going down except my pay."

This point of view seems to be the more prevalent; signs of low morale appear at the plant. T-shirts referring to the contract are being made up with slogans like, "I spent three years in Salzydad." Two fires were set in the plant recently. Perhaps the most telling act was a vote by workers to exclude the management from the annual employee-management picnic. Instead they decided to hold a separate affair, and pay for it themselves.

The present contract at Salz will expire in September of 1985. Some are wondering how this year's precedent will affect the next contract talks. Dale Wenger says the Salz management has successfully tested the local 122.

David Wenger, a member of the local executive committee, has plans to prove this theory wrong. "In '85 if management does not agree to a substantial pay increase," he says, "there will be a strike. And I will not be gambling: if we strike I intend to win it."

Another T-shirt being made up reads, "We took a dive in '83, but there won't be no jive in '85."

Mike Jenkins

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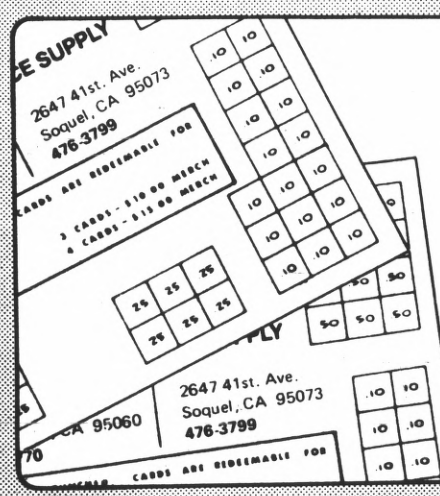

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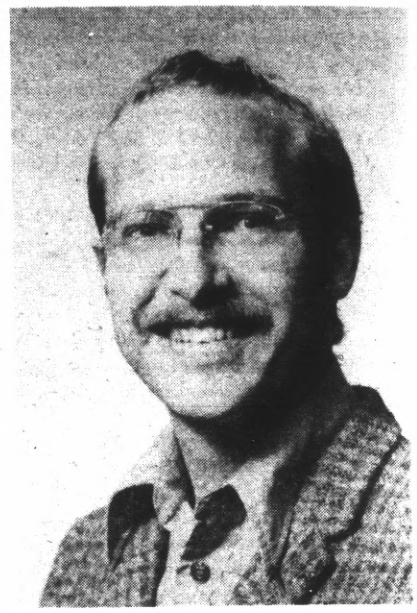
Santa Cruz's New Socialist Mayor

Following the Trend

by Beth Shuster



Santa Cruz City Hall looks more like the front of a hotel than the site of governmental offices. A large courtyard of well-maintained gardens surrounds small offices resembling bungalows. This is where socialist-feminist Bruce Van Allen presides over the City Council as mayor.

At 32, Van Allen's position gives him "prominence, a little power and the ability to have other people return my phone calls." His relaxed, easy-going manner is reflected in his speech and dress. He speaks softly, pausing often to think; his clothes are neat without being conservative.

Van Allen works as a self-employed cabinet-maker, a job that he says gives him "some very tangible work to do and a good deal of direct satisfaction—which you don't get in politics." He says he manages to maintain a personal life, although he can't be as "open and vulnerable in public life as in private life."

Social issues constitute a large part of Van Allen's politics. At the young age of 16, he became "sympathetic to integration" by working as an academic and sports tutor at public schools in Watts and South Central Los Angeles. For Van Allen, this experience "raised my consciousness quite a lot."

When he left Los Angeles and moved to Santa Cruz in the early seventies, Van Allen "discovered the importance of being in a community and having a meaningful political life." He was a local activist from the start, organizing the Downtown Neighbors Association and playing a key role in the formation of the Santa Cruz Art Center. Van Allen is proud of this, "One of my biggest accomplishments is organizing sixty arts and craftspeople and getting them to reach a consensus."

As Van Allen states, "Tenant's rights are my strong political basis." He began building this base early in his political career by co-founding the Santa Cruz Housing Action Committee (SCHAC) in 1977. SCHAC ran the rent control campaign three times; each time without success. However, he says, "I don't give up rent control easily."

Van Allen has some ideas for solving the local housing crisis. First, he hopes to convert rental housing into "affordable cooperatives—not New York City-type cooperatives, but coops that are non-speculative." Second, he would like to find "areas where we can build more housing at higher densities where there's already transportation." Third, "the city owns a little bit of land and we're going to try to build on it." He acknowledges that "over half the population [in Santa Cruz] are tenants and nothing else comes close to rent control to helping them...but we've lost three times."

A recent Santa Cruz *Sentinel* editorial claimed that "the city has withstood that philosophical leadership change (from conservative to socialist-feminist) without a significant impact." Bruce Van Allen's response to this is based on his socialist ideals.

> *'What we're doing in Santa Cruz is making government responsive so that the people can take over.'*

"It's true we didn't run up red flags, we didn't bankrupt the city, we didn't municipalize all the businesses on the mall...What we're doing here in Santa Cruz is making government responsive to the people, so that the people can, in effect, take over and have as their own a sense of true democracy." Van Allen stresses that "there's really a dialectical relationship between grassroots organizing and electoral political work."

The same *Sentinel* editorial stated that there's "little problem" with getting people involved in local government "as long as the 'people' aren't only special interest groups wishing to run the city according to their narrow views rather than concentrating on the betterment of the municipality as a whole." Van Allen says that as the only tenant on the Council he represents over half the people. He questions the idea of a special interest group: "If there were neighborhood groups all over the city, is that another special interest group? If there isn't a group of special interests around I don't know who it is, besides the business community."

A controversial issue between members of the university and the city is the proposed construction of the Research and Development Park on the UCSC campus. Van Allen believes that people in Santa Cruz are used to having a vocal part in developmental and environmental concerns. He believes that "the fact that there is no local say over the process is what gets people mad." He also thinks that there will be "dozens of negative impacts" from the Research Park. He lists such items as an increase in housing difficulties and a major traffic problem.

Other important issues that pertain to Van Allen and the Council are water, police, and unemployment. The Council has connected all of the agencies that control the water in Santa Cruz. Now, Van Allen believes, they must decide "how much growth we want" and if the city needs to build a new dam—a question which is splitting the environmentalists and the business people.

Because of the recent brutality charges brought against members of the police force, Van Allen thinks it is necessary to state "as a compassionate community," how the police should handle the transients. He feels the community should "support the force as a working people" and be "gentle but firm, to rally behind the police force."

"The problem is nation-wide," states Van Allen in reference to the rising rate of unemployment in Santa Cruz. He says that the problem with creating jobs is that when a new industry comes to Santa Cruz "there is no change in the unemployment rate," since the industry usually brings their own workers with them. He sees the importance of having jobs in the city; however, new industry must "benefit the community as a whole."

With the recent election of Governor George Deukmejian, the city can expect a decrease in state funds. Van Allen describes the new governor's budget as "reverse bail out"—that is, the state keeps more money to itself to fund its own operations. Van Allen views the new governor pessimistically: "I expect nothing but bad news."

As a self-proclaimed feminist, Van Allen is concerned about women's issues within the city. The Council, under ex-mayor Mike Rotkin, initiated programs for battered women and together they set up the Women's Commission. Van Allen said that in the city, the problems that pertain to women are job discrimination and violence against women. He says that the Council is involved in a debate over the question of comparable worth of public and city employees. He would like to see employees paid equally and see the city "lead the job market and to do better in this area."

Van Allen enjoys his role as mayor, but more than that, he values his political activities. "If I were not on the Council," he firmly states, "It would not be the end of my political career."

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World-Wide Conspiracy

Mae Brussell Puts the Pieces Together

by Serena Herr

Can you imagine Jack Anderson, Rona Barrett, and Gary Richard Arnold all rolled into one? If so, you've come close to capturing the persona of famed conspiracy buff Mae Brussell.

Brussell is a frequently published, private political investigator with a weekly radio show. She began muckraking 20 years ago, and in that time has left the waters of few pools unstirred. No one is safe from her roving eye—not George Bush, not John DeLorean, not Reverend Moon or Werner Erhardt, the mafia or the Pope.

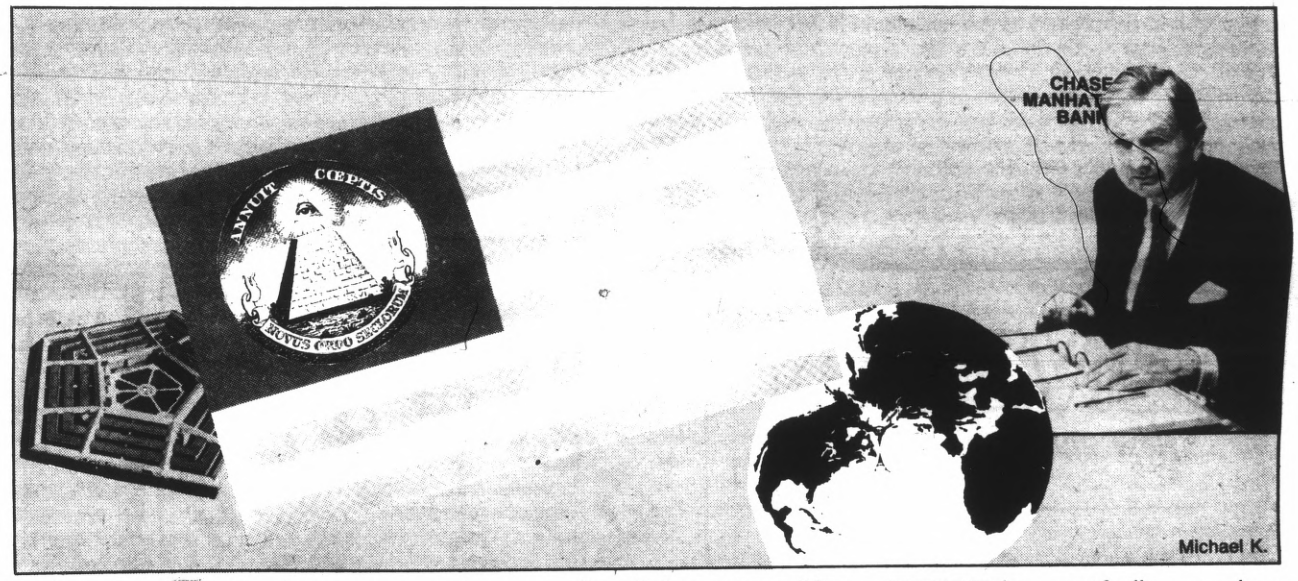
But this alone does not make Brussell unique. What distinguishes her fom every other hardened cynic with a pet conspiracy is that she is not cynical. With an attitude of "I start the ball rolling; you take it from there," Brussell synthesizes from her complex theories a positive message for her listeners: "You can't possibly just listen to the radio show once a week and expect to know what's going on. I don't have any mystery sources—the *Chronicle*, the New York *Times*—anyone could do what I do. You've got to do your own research. *You've* got to follow through." On her radio show and during a three-hour phone interview, she reiterated the point, citing books and other resources, urging that anyone interested investigate on their own. "People aren't thinking, they aren't acting, and they've got to start soon."

Mae Brussell began life in Beverly Hills as the daughter of Rabbi Edgar Magnin and granddaughter of department store founder I. Magnin. After graduating from Stanford with a degree in philosophy, she married and raised five children. So how did this woman, who spent her first forty years of "normal family life" politically uninvolved, come to devote her life to researching the world?

As she puts it, "In 1963 I wanted to find out who really shot John Kennedy. I started investigating and I tapped into the whole network." Her seven-year study of the Kennedy assassination expanded as she began to scrutinize first the CIA, then organized crime, then the Catholic church, until it became what it is now, a full-time analysis of international organizations and politicians. She spends $2,000 a year on subscriptions to various newspapers and magazines, and she has five rooms full of accumulated information—books, files, articles, tapes—in her Carmel home. Over her 20 years of research, Mae Brussell has developed an intricate conspiracy theory involving almost everyone and everything you can think of, and a baffling battery of names and facts to back it up.

Brussell's theory, which paints a grim picture of the world today, has its roots in World War II. "A group of American and British corporations were supportive of Adolf Hitler—ITT, Ford, Standard Oil, Chase Manhattan—there's lots of others." Brussell says there is evidence that the CIA was set up by a Nazi-sympathetic government, who, after the war, imported Hitler's Chief of Intelligence to help organize the agency. "We were designing planes for the Japanese and the Germans before we were fighting them. Herbert Hoover and the corporations were aiding Mussolini and Japan, hoping that those two on one side and Hitler of the other would take Russia. Instead, the Japanese bombed Pearl Harbor, which forced us into the war."

And why would we want to support fascism to defeat the Soviet Union? According to Brussell, for the same reason that the USSR is made out to be an enemy today. "We had lost a lot of money in Russia after the Revolution. Herbert Hoover alone had 250,000 acres there, and he was real close to the Tzar...he was already plotting World War II [at the end of World War I]. Mainly, the revolution scared them. There's always going to be poor people and rich people, so there's always going to be revolution. But this one was different, for three reasons...They threw out the monarchy, which meant the whole old order, instead of just taking over themselves. They got rid of the church, and of course that's a no-no; religion is the opiate of the people...it controls them, it takes their money, and it justifies killing, makes them feel good about war. And the third bad thing the Russians did...they got rid of drugs."



Historically, according to Brussell, empires have been held with narcotics; she points specifically to the British empire. She says that drugs have been used in Great Britain since WWII to control the people, usually via the Crime Syndicate. She holds that the federal government, using what she calls the "CIA-Mafia-Nazi network," sustains the cocaine and narcotics trade to pacify the people. "They knew that if they did drug us, and we used our money for drugs, they could keep us powerless...The goal is to have people who *think* they're free, but who aren't."

In addition, Brussell says that Uncle Sam makes a hefty profit on drugs: "The market for drugs is everywhere...I think there's power in $94 billion of narcotics sales a year." For comparison, she cites Exxon's $104 billion annual net. "That's only $10 billion more, so it's a lot of money we're talking about, and it's going right from our pocket to theirs."

Drugs, according to Brussell, are not the only stupefier that the government uses. TV football and sex for adults, pinball and video games for kids, and religion and drugs for all—these are the "cheap ways for the government to burn up our adrenalin, give us a feeling of accomplishment...we're really a captive country."

"There is no element in society today to elevate our culture," she continues, "Our kids hardly know what a country is anymore. We've lost our ideal...and America has totally lost its sense."

With their dog-eat-dog, short-sided commercialism, Brussell intimates, Americans are killing themselves. "In Santa Cruz we're isolated from the real world. We don't get the ugly elements yet. But you go to LA airport, and you don't take a five minute nap with your purse." Everyone in this country, she says, is busy "putting something over on the next guy. They spend their whole life striving to get money, and think once they've made it, then they'll be moral...They get their model from the government.

"Look at the economy, look at unemployment. Americans are losing on gas-guzzling dinosaurs, but they still make them because the dinosaurs support our candidates...In our anxiety to fight communism, we've loaned so much money, [to Third World countries] there's no way they can ever pay us back...we're paying for war in Lebanon, we're paying to fix nuclear power plants, we're paying to make nuclear weapons."

So what does all this add up to? "I think they're creating a crisis situation here so that [when the country collapses] we'll *beg* for fascism to solve it," Brussell says.

Brussell has long felt that the Nazis have a great deal of control in this country, working out of the "fascist-formed" CIA and other organizations. "There is no reason the government can't sit down and talk logically about what this country needs and how to get it," she says. "Instead they grab at more missiles and talk about Russia...The powers that are set on World War III."

A bad economy means unemployment, and unemployment means soldiers. The fascists, she says, want world war because it is the only way to defeat Russia. "Communism is the only thing that is stopping us from dominating the world."

Who, specifically, are these fascist undercover rulers? In a meeting at the Louden Nelson Center last month, Brussell produced a sheet on which the names of bank presidents, extant and extinct politicians, and various respected organizations and citizens were clustered neatly with every taboo you can think of: Interpol, Richard Nixon, Tri-Lateral Commission, Lee Harvey Oswald—the list went on.

"These are Them," she said, and proceeded to draw logical connections between the members of each cluster.

Among the more interesting groupings was the "Hollywood cocaine chain." Consisting of John DeLorean, Errol Flynn, Howard Hughes, and Ronald Reagan. Their CIA connections include Joseph Ball (attorney for DeLorean and the Warren commission) and George Bush (former CIA head), and among their fascist cohorts are Joe Kennedy, Senator Joseph McCarthy, and the OSS. This whole mess is linked with the Vatican via the Opus Dei, a secular organization which the Pope recently elevated to Cardinal status, and of which DeLorean was a member.

If they are so well organized, are they unstoppable? "Of course not," says Brussell.

continued on page 11

Of Health, County Wealth, and Welfare

by Todd Woody

California's Medi-Cal program has been called one of the most comprehensive health maintenance systems in the nation, providing millions of Californians with mainstream medical care. Now many low-income and welfare recipients have been either excluded from that program or must accept drastically reduced services under Medi-Cal "reforms" enacted by the state legislature.

The revision of the system was approved by the legislature in response to escalating Medi-Cal costs and the prospect of a $1 billion budget deficit in 1983. The Assembly slashed $395 million from the program, and the Reagan administration's social services cut raised the total reduction to $632 million.

The first part of the new program, instituted on September 1, radically reduced the number of individuals eligible for Medi-Cal by lowering qualifying monthly income from $640 to $309. It also eliminated a number of services, required prior authorization for others, and cut compensation to doctors and hospitals by ten percent.

The most significant structural changes in the Medi-Cal system took effect on January 1. On that date the state transferred the Medically Indigent Adult (MIA) program to the counties and began contracting with health care providers for delivery of Medi-Cal services at the lowest possible cost.

Under the new system, Medi-Cal beneficiaries may obtain medical care only at hospitals that have negotiated contracts with William Guy, the state health care negotiator, popularly known as the "Czar." Medi-Cal will pay those health care providers a standard rate regardless of the treatment needed by the patient. Before January 1, Medi-Cal recipients were able to choose their own doctor or hospital and receive a wide range of services.

According to Elinor Hall, Santa Cruz Health Services Coordinator, Santa Cruz beneficiaries will retain their freedom of hospital choice for the present since the state is only negotiating for health care services in the large metropolitan areas. She said Guy will begin contracting with health care providers in Santa Cruz County at a later date.

Although most Californians participating in the MIA program will now have to seek medical care at their county hospital, the 2400 Santa Cruz recipients will continue to have the freedom to choose their own doctor or hospital. Hall said that Santa Cruz, along with 33 other small counties without their own hospitals, contracted with the state to administer the MIA program, now called the County Medical Services Program (CMSP).

"The Medi-Cal system has been mismanaged for years."

Michael Rohde

According to Hall, the CMSP will operate similarly to the old MIA plan. "Eligible recipients will come to the County Health Services Agency and fill out an application. They then can go to the doctor or clinic of their choice. Those health care providers will be compensated by the county. It is basically status quo as far as operational procedures go," Hall said.

What is not status quo, however, is the funding for the program and the range of services. Hall said the state has allocated only 70 percent of last year's budget to maintain the program and has eliminated such benefits as psychological and dental services, and occupational therapy. The legislature also cut compensation to health care providers by 15 percent.

It is this reduction in compensation, 25 percent since September, that poses one of the

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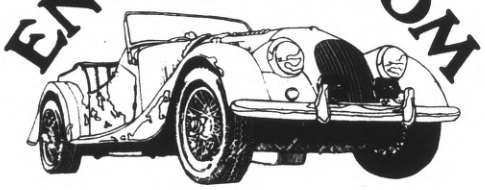

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greatest threats to the welfare of health care recipients in Santa Cruz County.

"There is the potential for many private physicians to refuse CMSP patients," commented Hall. "We don't know if those doctors who accepted Medi-Cal patients will accept CMSP recipients." If this happens, the only other source of medical care for patients is the county clinics. Hall said there has been a rise in the number of individuals seeking care at the county clinics since the beginning of the year.

The ability of Santa Cruz County CMSP recipients to choose medical facilities may be short-lived. Hall explained that the county contracted with the state for six months and may decide to administer the program on its own if it can find a better deal. "Most counties went with the state for the first six months because it will pay for any cost overruns," said Hall.

If Santa Cruz County elects to run its own program it could contract with a limited number of health care providers or, as Hall put it, "set up its own mini Medi-Cal system by contracting with a wide range of providers."

Dr. Josette Mondanaro of the Wingspread Health Services clinic in Santa Cruz believes the Medi-Cal changes will have devastating consequences for health care in Santa Cruz, despite the county's efforts to maintain services. "First of all the county can't afford to deliver adequate health care," stated Mondanaro. "Medicaid, Medicare and [other] programs were instituted to get away from county-type of systems known for inferior health care."

Hall admitted that Santa Cruz County is struggling. "Small county patients have it especially hard because of a lack of facilities," she said. "What is ironic is that back when Reagan was governor in '71 we were told we wouldn't need to keep our county hospitals open because the state was going to be responsible for health care."

Mondanaro believes the Medi-Cal changes will hit Santa Cruz especially hard: "Santa Cruz has a lot of people unemployed or partly employed. Many employers do not carry health insurance and the people can't afford to buy it themselves."

She criticized the restrictions in eligibility and services as arbitrary and capricious. "I think there were people on Medi-Cal who could have gotten a job and taken care of themselves, but the majority need those medical services," Mondanaro said. "If they restrict eligibility then those who do qualify should at least have the necessary services and medicines provided."

Mondanaro reserved special contempt for state administrators and policy planners. "The Medi-Cal system has been mismanaged for years. The policy-makers saw the current crisis coming five years ago and just dragged their feet," she said. "They keep pretending there is a solution to the [health care] problem but there isn't. The only true solution to medical care in this country is national health insurance."

The possibilities for improvement in the health care system in California do not seem great in the coming years. As Elinor Hall said, "I believe the legislature will stay the course for the next few years and won't make any reversals in policy."

It appears Mondanaro's belief that "those who have money and insurance will get health care and those who do not will have to go without medical care" will be the norm during the next few years.

Michael Rohde

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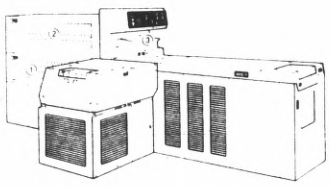

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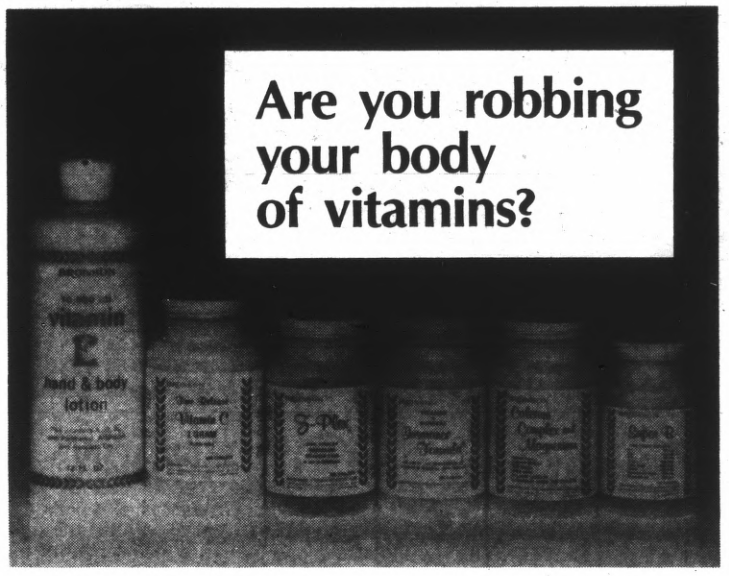

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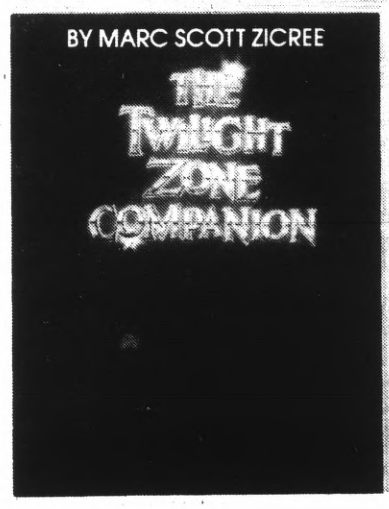

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Student Political Action Week

The UC student lobby and Student Body Presidents Council have designated the entire week of January 24-28 as "Student Political Action Week."

The aim of the week will be to convince legislators that a supportive environment exists for raising taxes to increase the state's revenues. If revenues aren't increased, says the Student Lobby Director Marc Litchman, the university's operating budget for this year may be cut by over $100 million, which in turn may result in student fee increases, deep cuts in graduate student enrollment, academic programs, medical schools and hospitals, and the possible elimination of student services.

On the systemwide level, student leaders will participate in a two-day conference, where they will be briefed by the student lobby staff, members of the state legislature, the California Postsecondary Education Commission, and systemwide administration on the state's current fiscal situation. Student leaders will then spend a full day lobbying state legislators in their offices in the Capitol.

At UCSC, phones will be available all week long in the Chancellor's office, located in McHenry Library, during the lunch hour to call our representatives in Sacramento. The student lobby is paying for the calls, so they are *free* to individuals. If you are busy during lunch time, phones will be available all day long Thursday, January 27, in the Student Services office in Central Services.

In addition, Sam Farr will be on hand Friday, January 28 at 5pm at the Whole Earth happy hour for informal discussion about budgetary and other issues.

More on Fee Increases

UC President David S. Saxon has recommended a one-time student fee surcharge of $100 applicable for the 1983 spring quarter. He has asked UC Regents to approve the surcharge at their January 20 and 21 meetings in San Francisco.

"The surcharge will generate $10 million for application to the university's [$23 million] budget cut and $2 million for additional financial aid to promote continued access by all qualified students," Saxon said in a January letter to the UC.

By Executive Order on January 3, Governor George Deukmejian cut two percent from current year funding for state agencies, including the UC. The cut for the UC totals $23 million, to be accommodated by June 30, 1983.

The remaining $13 million "will be taken by reduced expenditures expressed through an increase in campus and systemwide budgetary savings targets," Saxon said. "The amount of reduced expenditures is the maximum possible without taking irreversible measures that could permanently impair the university's ability to carry out its mission."

The Executive Order requested that the UC participate in placing freezes on hiring, out-of-state travel, purchase of supplies and equipment, and consultant or personal services contracts for all state agencies. The University of California will comply with the Executive Order, using the freezes to assist in generating the savings required by the two percent cut.

With regard to the hiring freeze, Saxon explained: "It will not be applied to: a. teaching positions, including temporary positions and teaching assistants in departments of instruction and research; b. positions responsible for the care of individuals in 24-hour care facilities (hospitals and clinics); c. positions required to carry out contractual obligations (non-state-funded contracts and grants); and d. positions funded by the Department of Energy laboratories. Hiring commitments already made should be honored."

With regard to the surcharge on student fees, Saxon added, "I am fully aware of the concern of students, their parents, and others over a further fee increase, especially on such short notice, but such an increase is necessary given the state's fiscal crisis."

The imposition of the surcharge will mean California students will pay approximately $500 in the spring quarter, making total fees for this academic year rise to $3,300.

In response to Saxon's recommendation, UC student leaders have organized a protest of the Regents meeting in San Francisco this Friday, January 21. Our student lobby director and Student Body Presidents Council (SBPC) representatives have set up free round-trip transportation from UCSC to the rally in San Francisco. Vehicles will leave from both McHenry Library and the Barn theater at 7:30 and 8:30am, and will return from SF at 2:30pm. The rally will take place from 11am until 2pm, so carpools can leave later than the busses.

This is our chance to let the Regents know what we think about fee increases. If you can spare the extra $100, don't bother going.

Financial Aid And the Draft

Hundreds of students have signed a petition asking UC financial aid directors to refuse compliance with a federal law passed last year which denies financial aid to draft resisters. The petition also asks financial aid directors to recommend to the UC Regents that a legal challenge to the law be instituted.

UC Santa Barbara's financial aid director has already stated that he will not comply with the law, according to UCSB's student lobby director John Tosdal.

The student petition charges that the law "discriminates against low and middle income male students. It places the burden of policing on educational agencies." In addition the petition claims that the law "establishes a bureaucratic nightmare for all involved departments. And it disrupts the intention of federal assistance for needy students."

UCSC's financial aid director Kathy Little has given no indication of support or opposition to the law, but should reach a decision this week at a San Francisco meeting of financial aid directors from all the UC campuses, according to our student lobby director Kathy Dorset.

The law has already been challenged by the Minnesota Public Interest Research Group, a sister organization to UCSC's own recently formed CalPIRG chapter. The state wide CalPIRG is also considering a legal challenge to the law.

EOP Update

Can UCSC Ever Become a Multiversity?

by Lisa Crystal

Although California's racial minorities are fast becoming the majority, UCSC's student population continues to be overwhelmingly white. Realizing the need for ethnic diversity, the staff at the Educational Opportunity Program (EOP) has been pushing harder than ever to recruit students of all ethnic backgrounds to the UCSC campus.

UC campuses have no "quotas" to fill, but there is "a commitment for the University of California to make sure that their campuses reflect diversity of the citizenry of the state of California," according to Glenn Valenzuela, UCSC's EOP director. To achieve this goal, EOP recruits primarily from high schools in areas where "minority" students are actually the majority. Recruitment tactics, says Valenzuela, emphasize the "personal touch" at UCSC; prospective students and their parents have the opportunity to consult with Outreach counselors, ask current UCSC students in EOP their opinions of the campus, and view a short film depicting various aspects of student life on campus. EOP staff members travel around the state essentially "to sell the campus."

Valenzuela points out that many minority students are academically qualified to attend the university, but sometimes come from environments that don't actively encourage their aspirations for higher education. "Many times what happens is that you don't have the dedicated teachers in those minority schools," says Valenzuela. "I don't know if it's that they're coming here not prepared; I think it's the fact that they're constantly going through turmoil from the standpoint that they have no consistency. In south central LA there's maybe two high school counselors that have been there the entire three years that I've been there."

The EOP staff works to convince these students that UCSC offers both quality education and a supportive atmosphere. "It's not easy recruiting minority students to Santa Cruz because of the area," says Thomas Pettigrew, UCSC professor of social psychology specializing in race relations. "There is only a tiny Black community in the city of Santa Cruz. Black students come here and they ask 'where are the Blacks?"

The work of EOP does not end with successful recruitment. "They *can* compete getting into school," says Valenzuela of EOP students. "What we try to do is provide a support system when they get here. There's a cultural shock that goes through a kid who's from inner-city LA. There's a situation of no longer being the majority in a classroom, but being the only one."

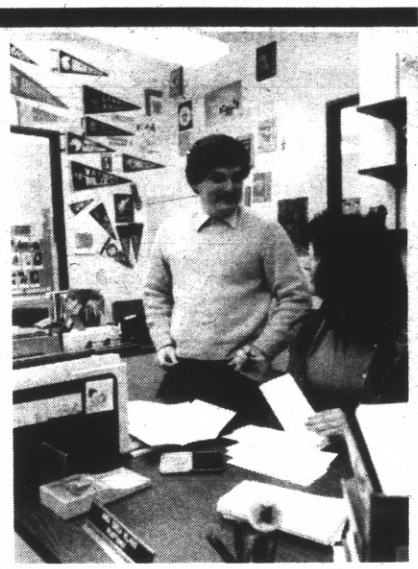
EOP offers its support through an extensive student orientation program, individual counseling with the staff, and by providing a place where EOP students can experience a sense of community. EOP and Student Affirmative Action are housed in the same office. Valenzuela explains, "I really believe in a centralized operation...I really think minority students have to have a focal place." To Valenzuela, this means an area where, no matter which college they belong to, minorities "can walk in and see other students like themselves."

The problems EOP deals with are mostly typical student problems related to time management, study skills, and financial aid, but in addition there are cultural adjustments unique to EOP students. Valenzuela talks about the discomfort they feel when they are the only person of color in a classroom or coffeeshop: "[White] people will say 'oh, that doesn't happen when you walk into a place—people don't look at Chicanos, they don't look at Blacks. And I'll have them walk into an all—Chicano bar or an all—Black bar...they come up and say 'oh, you're right'. It's just human nature."

Thomas Pettigrew attributes students' initial self-consciousness on campus to both white and minority students' lack of experience interacting with each other. "Many white students here at UCSC simply aren't used to Blacks; they simply don't know them," he says. "They don't know them because of the intense housing segregation in this state. The biggest sender of students to this campus is the Los Angeles basin. Most students come from the west side...Pacific Palisades or the valley. And all those areas are intensely segregated white areas."

The uneasiness subsides over time, according to Valenzuela, but part of the problem is the lack of diversification in the individual colleges. The heavy concentration of racial minorities at Oakes and Merrill limits the contact students of all cultural and ethnic backgrounds have with each other. The diversification process is a slow and often difficult one. "We do not encourage any student anytime to go to any one college," says Valenzuela of recruitment. "Oakes and Merrill have built up such a reputation in the minority community that people automatically think 'Oakes or Merrill'."

Prospective students often have older friends who went to Oakes or Merrill, and both students and their parents are attracted to the multicultural themes of the colleges.



Mike Jenkins

Valenzuela points out, "Most colleges are not diverse in their residential staff; they're not diverse in their college staff, and you don't have that minority experience already there."

Valenzuela believes that the solution to the diversity problem lies with the colleges, which must actively seek EOP students. But, he says, it has to be a gradual process. Simply placing students in colleges that don't have resources will not work. He believes that the first step is to expand multicultural themes and activities to all the colleges including special training programs for residential assistants and college staff.

EOP recruitment efforts have been increasingly successful; 17-18 percent of direct applications to UCSC were from EOP students this year, up from 11 percent last year. Valenzuela believes this pattern must continue: "If we don't begin to attract heavy concentrations of minority students we will begin laying off faculty because the minority populations are so large from kindergarten age. It's something like 60 percent minority in California. We're going to have to respond to those needs...We're looking at a multi-colored brick road leading to education."

Mae Brussell

continued from page 7

"Tricky Dick got caught; they got John DeLorean, and now he's squealing CIA secrets at his trial. People say how can you read so many papers, how do you have so much energy? Well, after 20 years, it's never been such an exciting time. They're talking, they're killing each other, and all these things are starting to come out. The little piggies are running now."

It seems incredible that, knowing what she does about the world around her Mae Brussell can go on living a normal life in this country. How can she buy a box of cornflakes, or put gas in her car? More pointedly, where does she invest her money? Brussell doesn't seem to have any trouble accepting the inconsistency of her daily life and her conspiracy theories.

"I've had stock in Exxon, in a chemical company, even in General Electric," she says. "I just sold it and bought land in Canada. You've got to live; the business world is business."

Brussell supports her "subscription habit" by cooking part-time for a family. She also sells articles ("Put out by the *Globe* and the *Star;* that kind of thing") and occasionally lectures at colleges.

"I've tried to get grants for my work before, but if they're giving you money, they always want to make conditions, put limits on what you research. Then somebody owns a piece of Mae Brussell. Other people suppress some news in exchange for getting their stories published.I won't."

Brussell does, however, sell tapes of her radio programs. "I consider the tapes a living book. If I took the time out to write, I'd get behind. A living book is different—when people hear a voice they listen."

Getting people to listen, for Brussell, is the first step toward getting them active. "You've got to realize that to...fascists, people are expendable. You have to reduce yourself down to a speck and know you're a speck. Then you can start to do something. It just takes energy," she concludes. "People have to read the back pages, find these things out, and start acting."

Mae Brussell, right or wrong in her theories, is trying to make specks count.

Mae Brussell's radio show is aired on KAZU, 90.3 FM, from 8-9pm Monday nights. It is repeated Sundays at 11am on KFJC, 89.7 FM.

Ever wonder why the Stonehouse has bars on the windows?

It's not to keep you out.
Come to *City on a Hill's* OPEN HOUSE
Friday, January 28, 3-5 p.m.

Refreshments—Balloons—Dancing Bears!

LETTERS

Write Stockman

Dear Staff:

I write to call attention to a recent move by the federal Department of Health and Human Services. Clearly, HHS has betrayed Reagan's campaign promise to eliminate harmful & costly government regulation. A new HHS rule will require that HHS funded family planning clinics must notify the parents of teen clients if that teen has been dispensed pills, an IUD, or diaphragm.

While many clinics that serve teens (including our local Planned Parenthood) encourage communication between its clients and their parents, a law mandating parental notification will only deter teens from seeking the family planning services and counseling they need. HHS could hardly have dreamed up a better way to promote unwanted teen pregnancy, than to deny teens the doctor-patient confidentiality enjoyed by those who can affor to pay private doctors fees. Recognizing this, Planned Parenthood has gone on record, stating that it will continue to offer confidential services to teens.

David Stockman's Office of Management and Budget will be reviewing the rule this week, the final step before it becomes law. While probably unresponsive to constitutional or ethical arguments, his office *may* be deterred by telegrams stressing the cost of the regulation. From most any political perspective, government family planning dollars are best spent on providing educational, counseling, and family planning services, not on writing parent notification letters and sending out a costly piece of certified mail to each teen's parents. Telegrams or letters of protest should be sent to Stockman at the Office of Management and Budget, 726, Jackson Place N.W., OEOB-Room 252, Washington D.C. 20503.

Thank you sincerely,
Doreen Schack

Back to the Shadows Again

Dear Staff,

Prince Ron, The Unreal! Last year only a few valiant Democrats dared to question the Reagan-Supply-Side thesis that we could cut taxes $750 billion (largely to corporations and the wealthy), spend a TRILLION AND A HALF on a military build-up, and still balance the budget. Today only the Mad Hatter himself believes it.

This week Senator Laxalt, Reagan's closest ideological supporter, declared himself to be "terrified" at the expected deficit this year and next. George Schultz, newest Secretary of State, was described by intimates as finding the deficit "simply horrible." Feldstein called the problem, "the most serious threat to this country's economic well being." Three for three!

When will the American people realize that this Smiling Cowboy is leading us straight over a cliff?

Jack W. Hillis

Laird Applauds

Dear Staff:

Stevenson College, and in particular David Kaun and Gail Heit, deserve kudos for the success of the Stevenson Fellow-in-Residence program. First with George McGovern, and now with Bella Abzug (who prefers "associate" to "fellow"), the program has drawn national leaders to Santa Cruz. And the time of those leaders has been well-spent with events at local schools, the college, campuswide, with UCSC classes, with community groups, and the local media.

With little incentive to be creative during these times of financial and social retrenchment, this program stands out. I believe that the staff of Stevenson College deserves recognition for this good work.

Sincerely,
John Laird

EDITORIAL

Wake Up, It's Time to Fight

If Governor George "Duke" Deukmejian has his way, you will be paying an extra $100 to attend UCSC next quarter.

Although student fees have increased over 60 percent in the last four years, the governor's budget calls for yet another 30 percent increase beginning next fall. In addition, UC president David Saxon has recommended a "one time" $100 fee surcharge, a 25 percent increase over this quarter's fees. The Regents will vote on the surcharge tomorrow.

The tone of systemwide's response to Deukmejian's mid-year cut of $23 million has been conciliatory and deferential. It seems Saxon is hoping that quiet acceptance of the cutbacks will help spare the UC from further reductions.

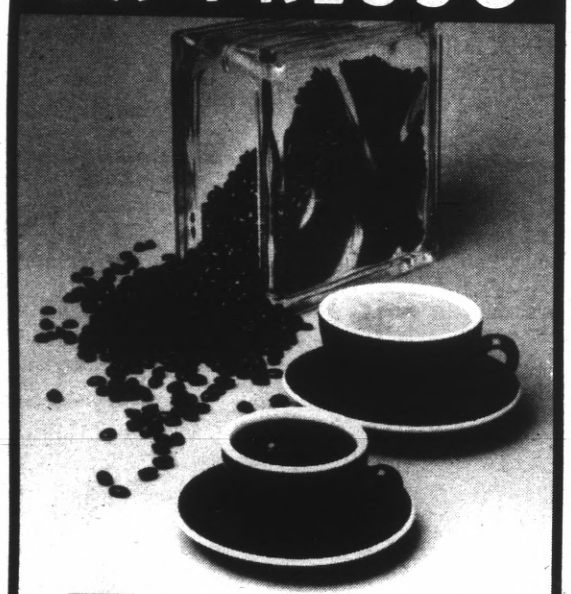
But the reality is that if California wants quality public education, it is going to have to pay for it. With more than half the fiscal year gone, budget-cutting options are just simply too limited; raising new state revenues is the only way to avoid a series of cuts whose cumulative effect would eventually disassemble our public universities.

Believing that the people of California do not want to see this happen, UC students are organizing a two-pronged attack against Deukmejian's policies. First, widespread opposition to fee increases is developing, including a protest of the Regent's meeting tomorrow in San Francisco. Second, students are conducting a lobbying campaign aimed at convincing state legislators to raise taxes—specifically, an oil severance tax and an increase in the sales tax.

Students have remained unorganized and silent for too long. Our new governor is trying to balance the state budget, in part, out of our pockets and at the expense of the quality of our education. If we don't organize now to fight for our right to quality public education, the results will be disastrous. And no one else will do it for us.

Deadlines for letters are Tuesday at 5pm. Please type and double space them. Letters over a page in length run the grave risk of being edited. Letters on current events and material appearing in *City on a Hill* will be given precedence to letters rebutting letters appearing here. Send mail to Editor, City on a Hill, Stonehouse UCSC, 95064. Thank you.

BX-PRESSO



Dash or dawdle underlooking the scenic San Lorenzo River. The BX Espresso Bar is now serving Graffeo's coffee alone or accompanied by sumptuous pastries and light repasts. Get addicted to the Basic Exchange.

BASIC EXCHANGE
512 FRONT STREET/SANTA CRUZ/425-5611
NEW HOURS: MONDAY-SATURDAY 8-7/SUNDAY 9-5

MATH (MAJORS/MINORS/APTITUDE) . . .

You're Needed All Over the World.

Ask Peace Corps Math volunteers why their degrees are needed in the classrooms of the world's developing nations. Ask them why ingenuity and flexibility are as vital as adapting to a different culture. They'll tell you their students know Math is the key to a solid future. And they'll tell you that Peace Corps adds up to a career experience full of rewards and accomplishments. Ask them why Peace Corps is the toughest job you'll ever love.

PEACE CORPS
Robert Shilvock, Recruiter
Hours: Mondays, 9-9
Thursdays, 10-6
Call x2183 for appointment.

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Regular $2,140
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(280, 64K, 2 disk drives, 200K each, 80 × 24 line terminal)

This is the first time I've ever been able to recommend a start-up computer without reservation. If you want to learn computers, the Morrow Micro Decision more than satisfies all requirements—low price, reliability, first class software, and capability, both for beginner and for those further on down the road.

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KALEIDOSCOPE

EXPECT THE ECLECTIC: You've heard about it. You've read about it in these pages. Now, finally, you can stop talking and start walking to the Rio, the Sash Mill, or the Louden Nelson theaters for the 1983 Santa Cruz Film festival. As organizer Jim Scalas told *City on a Hill* this week, "We will be showing films that will not normally be seen in nationwide distribution, yet have appeal to the rather eclectic tastes of Santa Cruz."

In only its second season, the film festival will kick off tonight (Thursday) with the world premiere of *The Sting II*, a sequel shot partly on location on the cotton-candy drenched planks of the boardwalk. $5 will get you a seat at the 7pm showing at the Rio, and $12 more will get you into the 9pm reception at the Cocoanut Grove. Director Jeremy Paul Kagan will be in attendance at both.

On Friday, January 21, Jean Pierre Melville's film noir *Bob Le Flambeur* will show at the Sash Mill at 7pm. Only recently released in the US, this 1955 classic will be introduced by Ron Leveco, and will cost $4. Neil Young's *Human Highway,* scheduled for 9pm, has unfortunately been canceled. Refunds will be available.

On Saturday, January 22, the Louden Nelson Center will be hosting a bevy of films. Les Blank's *Burden of Dreams* will be presented at 3pm for $2.50; Stanley Kramer's nuclear apocalypse *On the Beach* will follow at 5pm for $2.50; the directors of *Dark Circle* (see story on page 22) will introduce their 1982 film at 7:30pm for a cost of $4; Poet and filmmaker James Broughton will present four of his fantasy/comedy works at 9:30pm for a $4 admission price; and at 11:30pm, the New Wave update of Alice in Wonderland, *Whatever Happened to Susan Jane?,* will show for $4.

On Sunday, January 23, the 1949 *Kind Hearts and Coronets,* starring Alec Guiness, will be shown at 3pm; *No World for Men* (1982) and *Everest in Winter* (1981), two excellent mountain climbing films, will follow at 5pm; and animation by Faith and John Hubley (see story on page 23) will conclude the festival's program at 7pm, with Faith Hubley in attendance. All of Sunday's offerings will be presented at the Louden Nelson Center for $2.50, with the exception of the animation, which costs $4.

Tickets for the film festival can be purchased at the Civic Auditorium Box Office, 307 Church St., or the Louden Nelson Community Center, 301 Center St. Call 429-3506 for more information.

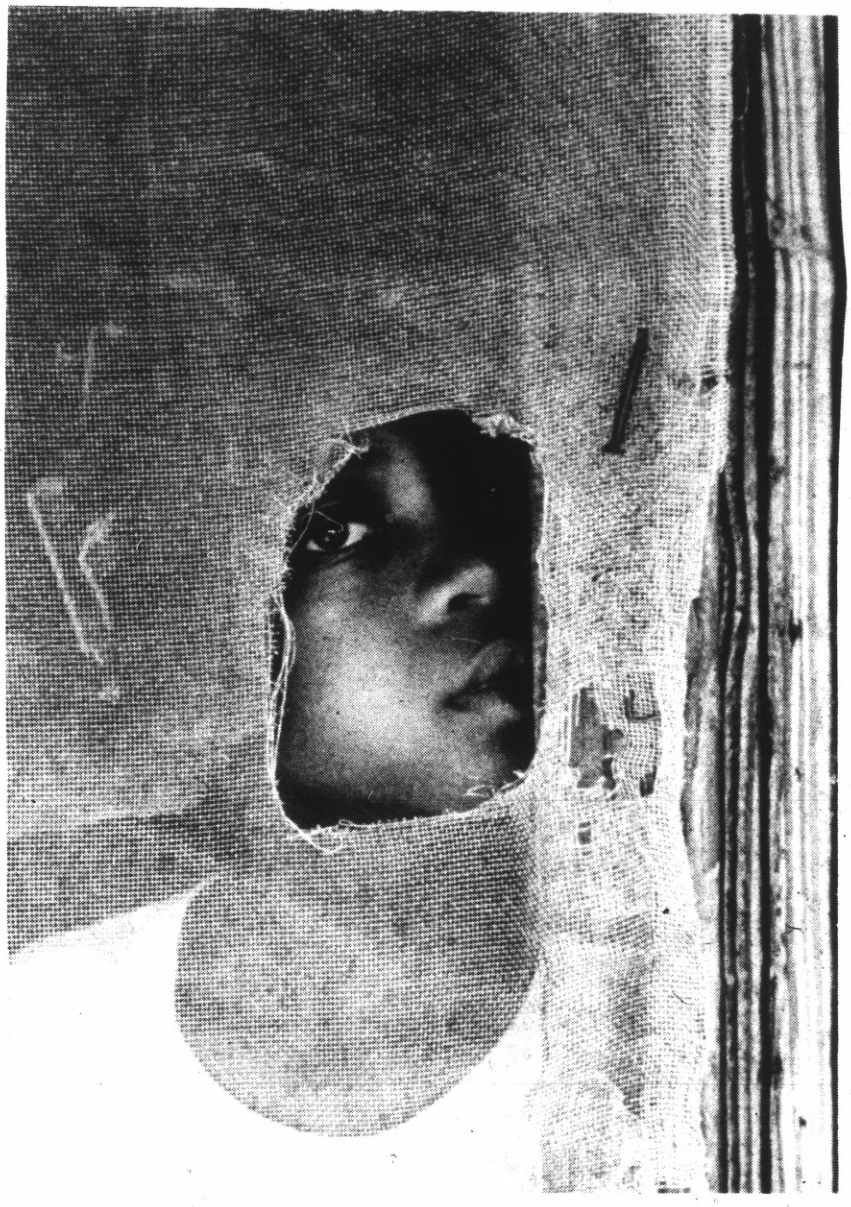
CHAIRPERSON OF THE BILLBOARD: Why waste talent, time, and money on grout graffiti in the McHenry bathrooms when you can win $300 in Radio Free Billboard competition? Send in your 9½ by 21½ inch image along with a $5 entry fee to Radio Free Billboards, PO Box 2781, Santa Cruz, CA 95063, along with your vital statistics, and you might be one of three Santa Cruz artists to win cash and creation of your image on a local billboard.

ALL TIED UP: "Puppets are not cute," says David Syrotiak, director of the National Marionette Theater, which will perform on Saturday, January 22 at the Performing Arts Concert Hall. "It's a stylized art form, such as mime or dance...a very powerful art form." Syrotiak founded the puppet theater in 1964 and has since taken his collection of award-winning carved puppets from Moscow to Idaho. Tickets for the 2:30 and 8pm showings will cost $2 for children, $3.50 for students and seniors, and $5 general, and are available at the UCSC box office and all Bass outlets.

TRULL AND HIGBIE: WomensWorks will present two dynamic performers, Teresa Trull and Barbara Higbie, for an evening of jazz and feminist music on Saturday, January 22, at 8pm at the Kuumbwa Jazz Center. Trull is known for her sharp wit and soulful singing, while Higbie is reknown for her piano and fiddle playing. Advance tickets are $6-$8 on a sliding scale, and free childcare is available by calling 476-3953 by January 20.

A LITTLE T & C: Shakespeare's gone Trojan up at Cowell College this winter, as the production of *Troilus and Cressida* gears up for a Santa Cruz debut on February 25. Rehearsals are currently underway with actors and actresses from all over the county and city—as well as UCSC—lending a ham. What we want to know is, who gets to play the Trojan Horse?

WE'LL RIDE THEM SOME DAY: Strong Wind Wild Horses, a Kentucky-based modern dance company, will hoof it into town on Wednesday, January 26, at 7pm in the Cabrillo College Student Center. The six-member company has been acclaimed as "true thoroughbreds" by dance critics across the country, and that's no bum steer. Admission for the performance is $3 general and $2.50 for students.



American Pictures

Jacob Holdt's slide show, *American Pictures,* will be presented Monday at Oakes 105, and Tuesday at Classroom II.

ALICE IN WONDERLAND will be opening at the West Abbey Theatre (4525 Soquel Drive, in Soquel) on Friday, January 21. This is an unadapted version—no magic mushrooms or Alice with a mohawk here—and it promises to be as lively and disturbing as Lewis Carroll's original fantasy. Performances will continue through March 27, with shows on Friday and Saturday at 8:30pm ($6.50 general, and children and elders $5.50) and Sunday at 2:30pm ($5.50 general, and all others on a sliding scale from $3-$5.50).

AMERICAN PICTURES: Martin Luther King Day passed without a whisper for some, in joyous celebration for others, yet many people lingered with the realization that if the dream is still alive, it needs constant reinforcement and graphic means of expression. Coming to campus this week is *American Pictures,* a multi-media presentation by the Danish social-activist Jacob Holdt, which depicts the harrowing conditions of America's underclass. The showing represents the five years that Holdt spent with Black families in the South, Native Americans at Wounded Knee, and Mexican and Puerto Rican urban dwellers. His presentation focuses on the institution of poverty as a symbol of inferiority in our society, and how that symbol proliferates the racist beliefs that still plague us today. *American Pictures* will be shown on Monday, January 24, at 7pm in Oakes 105; and on Tuesday, January 25, at 7pm in Classroom Unit II. Admission is $1.

ESCAPE FROM SEASCAPES: Michael Beck will present portraits of local yokels on Sunday, January 23, at 5pm at the Poet Patriot Club (320E Cedar Street) in a display called "No Seascapes." The showing will continue through February 15.

FROM INDIA WITH FEET: Southern Indian dancer Malavika will be performing on Friday, January 21, at 8:30pm in the Louden Nelson Center. Malavika hails from the Bharata Natayan school of dancing, and this is her first American tour. Tickets are $4.

NEW ART BY COWART: UCSC instructor Steed Cowart will present a concert of new music on Wednesday, January 26, at 8pm in the Performing Arts Concert Hall. Cowart's compositions "Up in the Trees" and "Sell Out" will be performed, along with John Cage's Concert for Piano and Orchestra. Tickets are available at the UCSC box office.

FARINA IS NEEDED: Sister of Joan Baez and Bread and Roses festival organizer Mimi Farina will be performing in Santa Cruz on Sunday, January 23, at 7 and 9:30pm at the West Side Abbey Theatre (4525 Soquel Drive in Soquel). "We are all victims," Farina told *City on a Hill* of her experiences with Bread and Roses, a program founded to bring free entertainment to occupants of psychiatric wards, prisons, juvenile detention, and drug rehabilitation centers. Her music will reflect her deep concern for those on the inside, and those of us who feel we never got out. Ticket for the show are $5 in advance and $6 at the door, and are available at the theater and the civic auditorium.

COUNT BASIE

IN PERSON

Dance Concert

Sunday, January 30, 8:30pm

at the COCONUT GROVE

SANTA CRUZ

$13.50 Advance

$15.00 At the Door

For Tickets Call (408) 423-2059

BASS TICKETS

Tickets available at all BASS outlets including SEARS, BULLOCK'S and RECORD FACTORY stores. To charge by phone call: (415) 835-4342, (408) 297-7554 or (916) 443-2118

BEAR REPUBLIC THEATER presents

WAITING FOR GODOT

a play by

Samuel beckett

directed by

andy

griggs

Art

Center

Theater

January 27-

February 20

Thursday-Saturday 8 PM

Sunday Matinee 2 PM

Advance tickets at Civic Auditorium & UCSC Box Offices

425-1725

20 Thursday

☐movies

Stevenson Thursday Night Movie Series: Ordinary People. 8 and 10:15pm, Stevenson Dining Hall. $1 Stevenson students, $1.50 general.

☐lectures

Professor Suad Joseph, anthropologist at UC Davis, will speak on "The Social Background of the War in Lebanon." 7:30pm, Kresge Seminar Room 159. Free.

☐miscellaneous

Meet the Faculty, an informal discussion in the Stevenson Fireside Lounge. Call x2020 for more information. 4:30 to 6:30pm.

Kresge Night! An opportunity to learn about who we are and now we got here. "From Cows to Co-Eds," "Dome City," "S. C. Project," and Craig Smith's pulsating documentary about Kresge. 7pm, Kresge Seminar Room. Free.

Cowell College Night: Tandy Beal & Co. perform a modern dance concert. 7:15pm, Cowell Dining Hall. Free.

KZUT Campus Cable Channel 10: 7pm—"Rape Culture"; 8pm—Design Plus: Environmental Design Show from Station L in New York; 9pm—Agassiz: Community Participation Process in Cambridge, Mass. Dorm rooms, lounges, and student apartments are wired for cable (except Cowell and Porter). Big screen viewing available at Communications. Studio C.

☐sports

Women's Basketball: UCSC vs. Ohlone College. 5:30pm, West Field House. Free.

Men's Basketball: UCSC vs. San Jose Bible College. 7:30pm, East Field House. Free.

Sailing: Annual Meeting at Irvine. Call x4524 for more information.

☐miscellaneous

KZUT Campus Cablecasters present their Winter Open House. Information on cable and the station, equipment demonstrations, and more. Refreshments. New staff members welcome. 4 to 6pm, Communications, Studio B.

Jewish Student Coalition Shabbat Potluck. 5:30pm, Crown-Merrill Rec. Room. Free.

Rap groups are for men and women who want to talk about their bisexuality or homosexuality with other people. Different topics will be explored each week. Men's Rap—1st and 3rd Friday of each month; Women's Rap—2nd and 4th Friday of each month. 7:30pm, Stevenson 237A.

Reggae-ska dance with Isa Wah. 9pm to 1am, Merrill Dining Hall. $2.

AASA presents a Black and Red Dance from 9pm to 1am in the Oakes Science Center. Free.

21 Friday

☐movies

Peter Sellers in **The Pink Panther Strikes Again**. The adventures of Inspector Clousseau in color! 7:30 and 9:30pm, Classroom Unit 2. $2.

☐concerts

Mair-Davis Duo, music for classical guitar and mandolin. 8:30pm, Kresge Town Hall. Free.

☐theater

A comedy-drama, **Thieves**, by Herb Gardner, is presented by the Stevenson Theatre Guild. 8pm, Stevenson Dining Hall. $3.50 general, $3 students and seniors, and $2.50 Stevenson students. Performances will continue Friday, Saturday, and Sunday through February 6.

☐lectures

Professor Suad Joseph, anthropologist at UC Davis, will speak on "Working Class Women and Ruling Class Men in Modern Lebanon." 11:30am, Kresge Seminar Room 159. Free.

As part of the Photography Lecture Series, David Bayles will speak at 4pm, in Applied Sciences 368. Free. Series continues each Friday.

☐movies

Manhattan. 7:30 and 9:30pm, Classroom Unit 2. $2.

☐theater

National Marionette Theater will perform several vignettes with hand-carved, exquisite puppets. Two performances: 2:30 and 8pm, Performing Arts Concert Hall. $5 general, $3.50 students, $2 children.

Thieves. *See January 21 for details.*

☐sports

Women's Basketball: UCSC vs. Notre Dame. 7:30pm, away game. Phone x4524 for more information.

☐miscellaneous

We will be presenting an Ending Hunger Briefing. The briefing is a six hour presentation of facts and information to be used by individuals to help end hunger. 8am, Stevenson 150. Donations requested.

University Extension Class: Modern English Grammar, a three unit course surveying English grammar for teachers of English as a Second Language. Emphasis is on both understanding grammatical concepts and effective teaching. 9am to 5pm, Univ. Extension Center, 210 High Street. $140 fee for four day course. Class continues Jan. 23, 29, and 30.

Dance Concert/Performance: The Bay Area Repertory Dance Company (BARD), a dance troup from Berkeley, will perform under artistic director David Wood at 8pm, Porter Dining Hall. $1.50.

Rock dance with Loose Ends. 9pm to 1am, Crown Dining Hall. Free.

CALENDAR

22 Saturday

☐movies

Manhattan. 7:30 and 9:30pm, Classroom Unit 2. $2.

☐theater

Thieves. *See January 21 for details.*

☐sports

Women's Basketball: UCSC vs.

23 Sunday

☐movies

Double Feature: **That Obscure Object of Desire** and **Harold & Maude**. *Desire* will show at 7pm, and *Harold & Maude* will show at 9pm, Kresge Town Hall. $2.

His Girl Friday, starring Cary Grant, Rosalind Russell, and Ralph Bellamy. Directed by Howard Hawks. 7pm, Cowell Fireside Lounge. $1 for Cowell students, $1.50 all others.

☐theater

Thieves. *See January 21 for details.*

☐sports

Women's Basketball: UCSC vs.

UCSF. 5:30pm, San Francisc
x4524 for more information.

☐miscellaneou

University Extension Course:
English Grammar—*See Jan. 2*
details.

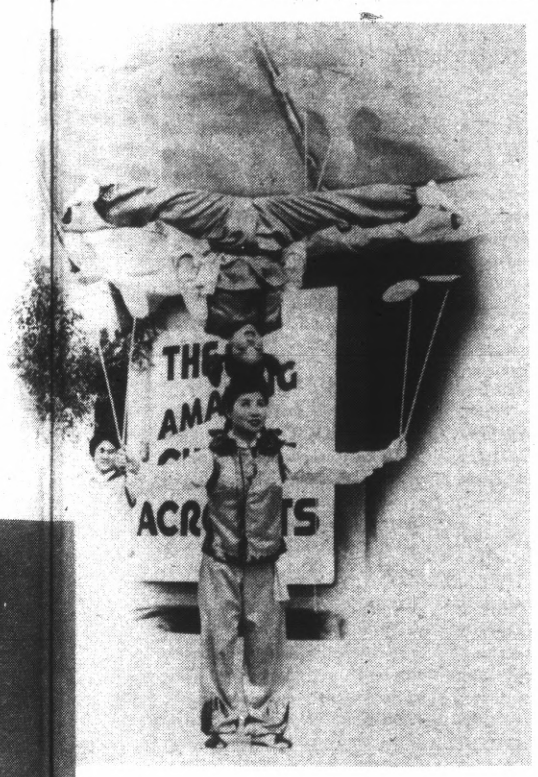
Inter-Varsity Christian Fellow
sponsors a weekly manuscript
Bible—The Gospel of Mark.
Health Center Conference R

Discover the Transforming
the Christian Journey. A time
personal challenge, discussion
singing, communion, and fin
own unique life contribution
response to pressing planetar
and personal fulfillment. Uni
Christian Fellowship. 7pm, U
Religious Center (below Cow
Hall).

24 Monday

☐movies

American Pictures, a four
show which takes a detailed
American society through th



(above) **MAGIC JUGGLING ACROBATS:** If you're bored with the same old high wire acts you've seen at the circus, you owe it to yourself to see the Chinese Magic Circus of Taiwan. Their show features Kung-fu, traditional Chinese dance, acrobatics, and feats of balance spiced with subtle humor and a general disregard for the law of gravity. Appearing Thursday, January 27, 8pm, at the Performing Arts Theater, UCSC. $2.00 for Kresge and Porter students, $3.50 general. Tickets available at the UCSC Box Office and all BASS outlets.

(left) **HOWDY DOODY, EAT YOUR HEART OUT:** The National Marionette Theater elevates puppetry to new levels of sophistication with their presentation, *In Concert*, in which creations of wood, wire, and cloth come to life with breathtaking subtlety of expression. Appearing Saturday, January 22, with a children's matinee at 2:30pm, and again at 8:00pm, at the Performing Arts Concert Hall, UCSC. $2.00 for children under 10, $3.50 students and seniors, and $5.00 general. Tickets available at the UCSC Box Office and all BASS outlets.

UCSF. 5:30pm, San Francisco. Call x4524 for more information.

☐miscellaneous

University Extension Course: Modern English Grammar—*See Jan. 22 for details.*

Inter-Varsity Christian Fellowship sponsors a weekly manuscript in the Bible—The Gospel of Mark. 7pm, Health Center Conference Room.

Discover the Transforming Power of the Christian Journey. A time for personal challenge, discussion, singing, communion, and finding your own unique life contribution in response to pressing planetary needs and personal fulfillment. University Christian Fellowship. 7pm, University Religious Center (below Cowell Dining Hall).

24
Monday

☐movies

American Pictures, a four hour slide show which takes a detailed look at American society through the perspective of a man who spent five years traveling in the US and living with the people he met. 7pm, Oakes 105. $1. Show will repeat on Jan. 25 in Classroom unit 2.

☐miscellaneous

"Essay Writing and Research Techniques" with Roz Spafford, UCSC writing instructor. Strategies for successful essay exam writing in class; contrasting methods of completing essay exams and take-home essays; choosing, researching, and developing a topic. Facilitated by Ceiny Carney. 3:30pm, McHenry Library, Room 325. Free.

Crown Science Table with Ken Bruland, Marine Sciences; an informal dinner/discussion in Crown Dining Hall at 5:30pm, All students, faculty, and staff are welcome. Discount dinner tickets available in the Crown College office.

Farmworker support group weekly meeting to discuss recent UFW and FLOC negotiations and organize upcoming campuswide events related to Farm worker support. 6:30pm, Merrill Classroom 2.

Change of Program of Study: Last day to file a petition to ADD a course. Last chance to DROP a course without a $3 fee. Office of the Registrar.

Registration Ends: Last day for in-person late registration and course enrollment form filing. $100 TOTAL LATE FEES. Office of the Registrar.

Graduating in March? Last day to file an announcement of candidacy for a winter quarter bachelor's degree. See page 26 of "Bureaucracy Simplified" for more information.

25
Tuesday

☐movies

American Pictures, slide show. 7pm, Classroom Unit 2. $1. *See Jan. 24 for details.*

As part of "The Documentary Eye" film series, **Dead Birds** will show at 7:30pm in Thimann Lecture Hall III. Free.

☐lectures

Debra Delmat, Plant Cell Research Institute in Dublin, CA will speak on the "Unique Regulatory Mechanisms in Cellulose Biosynthesis." 4pm, Thimann Lecture I. Free. Refreshments will be served at 3:50pm.

☐miscellaneous

A slide presentation of the fantastic opportunities for travel available through the Sierra Institute in Hawaii, Utah, the Pacific Northwest, and the Sierras. 7pm, Oakes 105. Free.

Weekly Hebrew discussion group. Open to all Hebrew speakers. 7pm, Stevenson 237A. Free.

26
Wednesday

☐movies

Chuquiago, a film which centers on life in LaPaz, Bolivia, and presents vignettes depicting families from four different economic classes. 7:30pm, Merrill 102. Free. Series continues each Wednesday.

A double feature as part of the silent film series, "Silents Please!" **Tillie's Punctured Romance**, Charlie Chaplin's debut and Buster Keaton's **Easy Street**. 7:30pm, Thimann Lecture Hall III. $2.

☐concerts

A concert of new music for piano, tape, and ensembles, by Steed Cowart with works by Satie, Cage, and Cowart. 8pm, Performing Arts Concert Hall. $3 general, $1 students and seniors.

☐lectures

Page Du Bois, associate professor of classics and comparative literature at UC San Diego, will speak on "Field and Furrow: Freud and Sophocles on Women's Bodies." 4pm, Stevenson Fireside Lounge. Free.

"Mountain Water Painting," by Mary Holmes as part of a free public lecture series, Eastern Art and Western Responses. 7:30pm, Classroom Unit 2. Free.

☐miscellaneous

Women's Re-Entry Brown Bag Lunch Series: Emily Lewis, a health care worker and Elder-in-Residence will talk about her career overseas in the health care field. Emily has recently returned from work in Tunisia. 12 noon, Women's Re-Entry Lounge.

Unlearning Racism Seminar. 4pm, Merrill Baobab Lounge. Donations requested.

Discover the inner wisdom of dreams. Find out how dreams can be used for personal growth and making life choices. For information, call Cindi Donald at 427-0778. 6:15pm, University Religious Center (below Cowell Dining Hall). Free. Continues each Wednesday.

Weekly organizational meetings to facilitate the production of *TWANAS*. 7pm, Merrill 130.

University Catholic Community sponsors a community gathering-seminar type discussion and occasional speakers. Informal facilitation of activity by campus chaplains, but there will be no formal leadership or "separation of powers." 7:30pm, University Religious Center (below Cowell Dining Hall). Continues each Wednesday.

Sierra Institute Wilderness Study Program, a visual presentation of trips to the Sierras. 7:30pm, Kresge Seminar Room 159. Free.

Gay and Lesbian Alliance general meeting with a guest speaker, James D. Weinrich speaking on "Biological Perspectives of Homosexuality." 8pm, Cowell Conference Room. Free.

27
Thursday

☐movies

Stevenson Thursday Night Movie Series: **The Rose** (special sound). 8 and 10:15pm, Stevenson Dining Hall. $1 Stevenson students, $1.50 general.

☐theater

Chinese Magic Circus, a 15 member touring group from Taiwan with jugglers, acrobats, comedians, etc. 8pm, Performing Arts Theater. $3.50 general, $2 Kresge and Porter.

☐lectures

Cowell College Night, American Folklore In Our Life: Allen Dundes from UC Berkeley will speak on the history of some of our most common traditions. 7:15pm, Cowell Dining Hall. Free.

☐miscellaneous

Meet the Faculty series continues 4:30 to 6:30pm in the Stevenson Fireside Lounge. Free. Call x2020 for more information.

Two Sandwiches for the price of one*

*equal value only

One per customer, please.
Offer expires February 5.

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Hefty Deli Sandwiches
Felafels
Fresh Salads
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Second Annual
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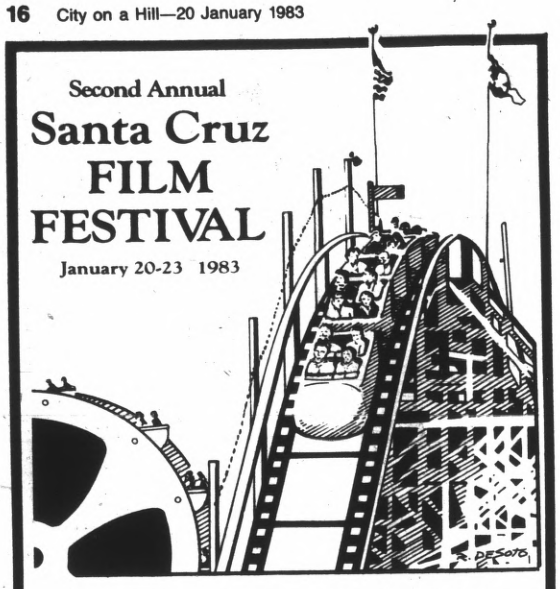

THE SANTA CRUZ FILM FESTIVAL
regrets to announce that the producers of
HUMAN HIGHWAY
have withdrawn the film from the festival

CASH REFUNDS for those holding tickets to the 9:00 PM and 11:00 PM screenings will be available at the Civic Auditorium Box Office Monday-Friday, 10:00 AM-4:30 PM or at the Sash Mill Cinema on the evening of performance only.

IN SUBSTITION the Festival offers:
special pre-release showing of
CUS-CUS and MARMALADE
(admission free)
preferential seating to those who had purchased tickets to HUMAN HIGHWAY
for complete information on other programs taking place at the SANTA CRUZ FILM FESTIVAL call 429-3506 or 429-3504

THURSDAY JAN. 20 7:00 PM RIO THEATER $5.00
WORLD PREMIERE: *THE STING II* 1983
Directed by Jeremy Paul Kagan. Cast; Karl Malden, Mac Davis, Jackie Gleason.

FRIDAY JAN. 21 7:00 PM SASH MILL THEATER $4.00
BOB LE FLAMBEUR 1955
Directed by Jean Pierre Melville. Program will be introduced by Ron Levaco.

SATURDAY JAN. 22 1:00 PM LOUDEN NELSON CENTER $2.50
CHANNELS/INSERTS 1982
Choreography by Merce Cunningham. Directed by Charles Atlas.
MOTION
Choreography and direction by Murray Louis.
Program will be introduced by Tandy Beal.

SATURDAY JAN. 22 3:00 PM LOUDEN NELSON CENTER $2.50
BURDEN OF DREAMS 1982
Produced and directed by Les Blank (in person).

SATURDAY JAN. 22 5:00 PM LOUDEN NELSON CENTER $2.50
ON THE BEACH 1959
Directed by Stanley Kramer. Cast: Ava Gardner, Gregory Peck and Fred Astaire.

SATURDAY JAN. 22 7:30 PM LOUDEN NELSON CENTER $4.00
"DARK CIRCLE" 1982
Produced and directed by Judy Irving, Chris Beaver and Ruth Landy (in person).

SATURDAY JAN. 22 9:30 PM LOUDEN NELSON CENTER $4.00
AN EVENING WITH JAMES BROUGHTON
Dean of San Francisco's Independent Cinema.
(in person: JAMES BROUGHTON).

SATURDAY JAN. 22 11:30 PM LOUDEN NELSON CENTER $4.00
WHATEVER HAPPENED TO SUSAN JANE? 1982
Directed by Marc Huestis (in person).

SUNDAY JAN. 23 1:00 PM LOUDEN NELSON CENTER FREE
MEET THE FILMMAKERS
Seminar moderated by Vivian Sobchak, Film professor, UCSC.

SUNDAY JAN. 23 3:00 PM LOUDEN NELSON CENTER $2.50
KIND HEARTS AND CORONETS 1949
Directed by Robert Hamer. Starring Alec Guinness.

SUNDAY JAN. 23 5:00 PM LOUDEN NELSON CENTER $2.50
NO WORLD FOR MEN 1982
Directed by Bill Rosser.
EVEREST IN WINTER 1981
Produced by Chris Film, England.

SUNDAY JAN. 23 7:00 PM LOUDEN NELSON CENTER $4.00
ANIMATION BY:
FAITH AND JOHN HUBLEY
Program will be introduced by Faith Hubley.

Tickets available at:
CIVIC AUDITORIUM BOX OFFICE, 307 CHURCH ST.
LOUDEN NELSON COMMUNITY CENTER, 301 CENTER ST.

For more information 429-3506

VIEWFINDER

AIRPLANE II and BEST FRIENDS . This tasteless, tired sequel to *Airplane!* leaves no stone unturned in its desperate scramble for laughs. Aside from a wise-cracking fop with a few good lines, there's not much here beyond the most obvious sight gags and puns. Paired with *Best Friends*. Almost every funny snippet of this misguided vehicle can be seen in a two minute television commercial, and there's not many other kind adjectives that apply to the rest of it. Dull, predictable, and stilted come most often to mind. As the screenwriter-lovers, Burt Reynolds and Goldie Hawn don't generate enough electricity to power a portable shaver. At the UA Cinema. Daily: *Airplane*, 6:15, 10; *Friends*, 8. Weekdays: *Friends*, 12:30, 4:45, 8; *Airplane*, 2:30, 6:15, 10.

LE BEAU MARIAGE. Eric Rohmer's meditation on marriage. Reviewed this issue. At the Nickelodeon. Daily: 6:40, 8:30, 10:15; Sun matinee, 4:30.

CRIME AND PUNISHMENT and THE CASTLE. The 1935 version of Dostoyevsky's classic psychodramatic novel is a fascinating and inventive effort by Josef von Sternberg. Starring Edward Arnold, Peter Lorre, and Marian Marsh. With *The Castle* (1968), directed by Rudolf Noelte and starring Maximilian Schell, based on Franz Kafka's novel by the same name. At the Sash Mill. Tue-Wed: *Crime*, 7:30; *Castle*, 9:10.

DARK CRYSTAL. Muppet creator Jim Henson's fantasy film starring Gelflings, Mystics, Garthim and Skekses is ambitious but more effort should have been paid to the rather mundane script supporting his otherworldly characters. Beats the other sword 'n' sorcery entries, though. At the 41st Ave. Playhouse. Daily: 7:30, 9;35. Weekends: 1:25, 3:25, 5:25, 7:30, 9:35.

EATING RAOUL. From the folks who brought you *Death Race 2000*, a comedy that proves that a little ingenuity and a lot of unscrupulousness will get you to the top. Meet Paul and Mary Bland, Raoul the Locksmith, Doris the Dominatrix, and Mr. Leech, the decadent bank president (Buck Henry at his most hilariously cringing). The first great Second Depression comedy. At the Nickelodeon. Daily: 7, 8:45, 10:20; Sun matinee, 5:10.

E.T. Spielberg's vision of a space traveler left behind on Earth transcends the boundaries of sci-fi to become a moving story of friendship, loneliness, and growing up. *ET* is exceptional because it combines stunning special effects with five-hankie drama and adept humor, all set to an ear-opening soundtrack. At the Rio. Daily except Thursday: 6:05, 8:10, 10:15. Weekends: 2, 4, 6:05, 8:10, 10:15. Thursday: Replaced by SC Film Fest's screening of *Sting II*.

48 HRS. Eddie Murphy and Nick "What a Hunk" Nolte come out swinging in this improbable tale of male bonding and violence. Directed by Walter Hill, this yarn (set in San Francisco) is at times truly funny and halfway poetic in the Peckinpah style. Murphy really works out in one scene where he presents a bar full of drugstore cowboys their worst nightmare: a Black man with a badge, a gun, and a desire to use both. A must see for fans of street fighting. At the Del Mar. Daily: 6, 8, 9:50. Weekend matinees: 2, 4.

HOUSE ON SORORITY ROW. For those who missed last week's *Lunch Wagon Girls*. Opens Friday at the Del Mar. Daily: 6, 7:45, 9:30. Weekend matinees: 1, 2:40, 4:20.

KENTUCKY FRIED MOVIE (1977). Before they boarded *Airplane*, writers Jerry and David Zucker filmed this anthology of some of their best routines from the old Kentucky Fried Theater, their repertory group named after the chicken stand down the block. Don't miss *A Fistful of Yen*, their howlingly funny parody of *Enter the Dragon*. At the Del Mar. Friday and Sat, 12:15 midnight.

KISS ME GOODBYE. Sally Field and James Caan and Jeff Bridges star in a rather cosmetic version of the sensual *Dona Flor and her Two Husbands*. As in *Dona Flor*, Husband One comes back from the grave to haunt Field as she prepares to remarry. Bridges and Claire Trevor as Field's mother are amusing, the rest is not. Lacks the mysticism, ripe physicality and lighthearted attitude toward monogamy of its Brazilian model. At the UA Cinema. Daily: 7:30, 9:30; weekend matinees: 1:30, 3:30, 5:30,

LIFE OF BRIAN. Monty Python stars in this reverent film treatment on the life of Brian of Nazareth, who would have been the Messiah if only he'd had better connections. Not as many gags as *The Holy Grail*, but better ones, and if you stay 'til the end you can hear the HMS *Sheffield* marching song, "Always Look on the Bright Side of Life." At the Del Mar, Fri and Sat, 12:15 midnight.

MOUNTAIN FAMILY ROBINSON. Thrill to the escapades of a brave family at the mercy of the great outdoors. The *Wilderness Family* of the '80s. Opens Friday at the Del Mar. Daily: 6, 7:50, 9:45. Weekend matinees: 1:45, 3:50.

MY FAVORITE YEAR. Peter O'Toole in top form as a swashbuckling star in this witty, affectionate homage to live television comedy shows. Featuring good character performances from Joe Bologna and Bill Macy. At the Nickelodeon. Daily: 6:30, 8;15, 10; Sun matinee, 4:45.

OTHELLO. A brilliant 1965 adaptation of Shakespeare's immortal story of the Moor of Venice featuring the superb talents of Laurence Olivier and Maggie Smith and directed by Stuart Burge. A highly recommended one-night stand at the Sash Mill, Thursday only, 7:30.

PRISONER OF ZENDA and CAPTAIN FROM CASTILE. The original 1937 version of *Zenda* with an excellent cast, including Douglas Fairbanks, Jr., Ronald Colman, Mary Astor, and Raymond Massey, in a story of a commoner who is forced to impersonate his regal cousin. A lavish costume party. With *Captain From Castile* (1947), a sweeping romance/adventure saga set during the conquest of Mexico. Richly scored and photographed. Starring Tyrone Power, Cesar Romero, Lee J. Cobb At the Sash Mill. Sat and Mon: *Zenda*, 7:30; *Captain*, 9:20. Sun: *Zenda*, 4:30, 9; *Captain*, 2, 6:30.

RICHARD PRYOR LIVE ON SUNSET STRIP and STUNT MAN. In this concert *tour de force* Pryor's lightening-fast wit careens from birth to death and everything in between. Seventy-eight touching, hilarious moments of comedy. With *Stunt Man*, a fascinating if flawed construction about a megalomaniacal director (played by Peter O'Toole) who takes a fugitive from the police under his wing to do stunts. At the Capitola Theater. Thurs-Sat: *Live*, 7, 10:40; *Stunt*, 8:30.

SECOND ANNUAL SANTA CRUZ FILM FESTIVAL. An intriguing group of films screening at various theaters around town. See Kaleidoscope for more information.

SECRET OF NIMH and THE LAST UNICORN. Two Disney renegades animate this well-done story about super-intelligent laboratory rats who escape to create their own world. With *The Last Unicorn*, an animated version of Peter Beagle's novel about a lonely unicorn who searches for the rest of her kind. Beautiful landscapes and some famous voices spark up the production. At the Aptos Twin. Daily: *Secret*, 7:40; *Unicorn*, 6, 9:15. Weekend matinees: *Secret*, 1, 4:15; *Unicorn*, 2:40.

STILL OF THE NIGHT and VICTOR/VICTORIA. Meryl Streep and Roy Scheider star in this sleepy murder-mystery about a psychiatrist who falls in love with a woman who may have killed his patient. With the invigorating *Victor/Victoria*, a thoroughly enjoyable fluffball starring Julie Andrews as a woman playing a man playing a woman. Robert Preston is superb as "Victor's" gay lover. Blake Edwards at his freshest in years. At the Capitola Theater. Sun-Thurs: *Night*, 7, 10:45; *Victor*, 8:35. Sun matinees start at 3 pm.

STORY OF O. Reprehensible sexploitation saga about a woman who enjoys being whipped, beaten, and degraded (don't they all?). A must-avoid. At the Del Mar, Fri-Sat, 12:15 midnight.

TIMERIDER. A champion off-road racer drives his motorcycle into the year 1877 in this movie co-written and scored by ex-Monkee Michael Nesmith. Opens Friday at the Del Mar. Daily: 6:15, 8:10, 10. Weekend matinees: 1, 2:45, 4:30.

TOOTSIE. Hoffman excells in his dual role as DorothyMichaels in a film with moments of believability and *deux ex machina* joined to make a first-rate comedy. Director Sydney Pollack does a superb job with good material and Bill Murray as an existential playwright gives one of his best performances. Well worth a drive out to Aptos. At the the Aptos Twin. Daily: 6:30, 9. Weekend matinees: 1:30, 4.

THE TOY and MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL . *The Toy* is responsible for more waste than Three Mile Island with its abuse of Richard Pryor and Jackie Gleason in a comedy that suggests that all the rich need is a little nudge to reveal the milk of human kindness that runs in their veins. Vies with *Annie* for the supply-side filmmaking award. With more Python zaniness—not something completely different, since most of this material's been seen before, but the live audience and a couple new skits make it *de rigeur* for Python fans, and worthwhile for the merely curious. At the 41st Ave. Playhouse. Daily: *Toy*, 8:20; *Python*, 6:45, 10:15. Weekend matinees: *Toy*, 1:15, 4:55, *Python*, 3:15.

THE VERDICT. Paul Newman does everything but stand on his head to do a good job in the role of debauched lawyer Frank Galvin in this richly filmed court drama that has "message" written all over it. Some elements are superb; others, like the ending and Charlotte Rampling's character, are weaker. Beautiful cinematography and excellent work from Newman and James Mason, but the film seems somewhat over-blown and under-edited. At the 41st Ave. Playhouse. Daily: 7, 9:40, except no 7pm show on Saturday. Weekend matinees: 1:30, 4.

VERONIKA VOSS. There's much of interest in Fassbinder's second-to-last film, but it remains the weakest part of his trilogy on Germany of the '50s which included *Lola* and *Marriage of Maria Braun*. Rosel Zech is beautifully fragile as an aging wartime movie idol, in a slight mystery that's beautifully filmed and scored, but nonetheless a real soaper. Has Fassbinder's despair without his sharp edge of irony. At the Nickelodeon. Daily: 7:15, 9:15; Sun matinee, 5:15.

THE WARRIORS. Walter Hill's ambitious, sci-fi thriller about a street gang's harrowing 12-hour odyssey across New York City. Hill chose to throw *cinema verite* to the wolves (where it belongs) and created a terrifying and beautiful nightmare out of equal parts of a cityscape, Sol Yurik's novel, and Xenophon's *The Persian Wars*. Quite possibly the damndest thing you ever saw. At the Del Mar, Friday and Saturday, 12:15 midnight.

WITHOUT A TRACE. Sneak preview of Stanley Jaffe's drama about a college professor, played by Kate Nelligan, whose son disappears on his way to school. Also starring Judd Hirsch, David Dukes, and Stockard Channing. At the 41st Ave. Playhouse, Saturday at 7 pm.

SPORTS

Men's Rugby: Chris Gaddis' sudden-death overtime penalty kick resulted in the only score UCSC's Rugby Club could muster in the All-Cal Rugby tournament in Davis last Saturday. However, it was enough to propel the Slugs to an emotional 3-0 win against the UC Davis Aggies' second team, and salve some of the physical and mental beatings they've taken over the past two weeks.

Humbled by the Davis first team two weeks ago, the Slugs got another crack at the Aggie squad in the first game of the all-day tournament. Even without their internationally rated Samoan halfback, UCD cruised to a

Eric Shaw

21-0 win. The Slugs looked about as quick and fierce as their namesakes in the early morning game, perhaps because the team had left Santa Cruz before dawn to make the 9 am match.

However in the second game, which pitted UCSC against Davis for the third straight time, the Slugs had a better time of it. Coach Ed Donald had said it was essential that UCSC come home with at least one win, and he was not disappointed. The forward pack consistently won possession of the ball and pinned the Aggies for most of the game in their own area. Meanwhile, Davis was not gaining any ground as the Slugs' tackling became solid and focused. The Ags never penetrated closer than the Slugs' 15 yard line, and their only scoring bid was a missed 40-yard penalty kick.

Senior halfback John Gibb worked well with scrum halfback Neil Chin, a first year student in only his second game at the position. Together they helped to keep the back line working efficiently, and Gibb put together a string of long runs, punching holes in Davis' defense. Chin had a scoring run called back when the referee decided to stop play because of a Davis infraction.

Santa Cruz had expected a win as recompense for the poundings Davis had dealt them earlier, but the outcome was in doubt when the regular game ended in a scoreless tie. A five minute sudden-death overtime ensued, and two minutes later Gaddis converted an offsides penalty against Davis into a beautiful, arching place kick that split the uprights, giving UCSC three points and the win.

Sophomore Bob McCready, a loose forward, was honored after the game with the "Man of the Match" award for his uncompromising tackling and maniacal pursuit of the ball, despite the fact that he broke his nose early in the game. John Gibb was also honored for the bumps and bruises he incurred in piloting the UCSC back line.

The last game, which lasted 60 minutes instead of the usual 40 for tournaments, saw the Slugs knuckle under a 24-0 score at the hands of UC San Diego. But nothing could spoil the mood that the first win of the new season had brought. UCSC dominated the game, but UCSC's composure was markedly better than earlier that day or against Davis the previous Saturday.

This Saturday UCSC challenges Chico State in Chico. Their next game will be on Saturday, February 12, against St. Mary's.

—David Frauenfelder

Men's Basketball: Two out of three ain't bad, but sometimes it's just not enough. This was sadly evident last Saturday night as the UCSC men's basketball team dropped a 77-72 decision to Bethany Bible College.

Before the game, UCSC coach Joe Richardson pointed to three factors as being crucial to his team's chances for victory. They were: good shooting from the floor, consistent foul shooting, and lack of fouls. While the Banana Lions shot a respectable 50 percent from the floor, and didn't lose anyone to fouls until the closing minutes of the game, it was a horrendous 8-23 shooting drought from the freethrow line that cost Santa Cruz dearly. By comparison, Bethany Bible converted 13 of 21 foul shots, and there lay the margin of defeat. UCSC's freethrow shooting was so miserable that they made the word freethrow a misnomer: time and again when UCSC had a chance to tie the game or pull within a point or two, they would make the back board shudder with lead-like shots.

Aside from the Banana Lions woes from the charity stripe, the team played remarkably well. Bethany Bible College beat Cal Lutheran College, who last week blew UCSC out by 46 points; so the fact that Santa Cruz even stayed in the gym with Bethany is noteworthy. UCSC is playing out the remainder of the season without their starting center Russ Henshall, who is academically ineligible. As a result they have been forced to move David Moss, whose natural position is guard, inside to best utilize his height and jumping ability. In effect, this gives UCSC a three guard offense which relies on the fast break to generate many of their points.

Against Bethany, UCSC ran the break beautifully, either beating the opposition down the court completely or forcing them to foul. As it turned out, the shooting foul turned out to be Bethany's best defense.

However, for a team that Bethany was expected to handle with ease, UCSC put up a great game, and are not to be taken lightly in the future. UCSC's scoring was paced by guards David Little and Tom Spencer with 16 points each, and by Kevin Hawkins with 15 points. Mike Weaver, UCSC's leading scorer, had ten points, but was 0-8 from the line. David Moss and Kevin Lynch added seven and six points respectively.

UCSC's next home game will be Friday, January 21 at 7:30 in the second game of a double header in which the women's basketball team will take on Ohlone College at 5:30.

—Greg Mellen

Volleyball at All-Cals: The UCSC men's volleyball team began their pre-season play in the All-Cal tournament at UC Riverside. The All-Cals are a preseason "friendship" tournament in which every school in the UC system competes in high-level match play.

UC Santa Barbara, the second—ranked college team in the nation, had to fight their way past a surprisingly scrappy Santa Cruz squad before losing to top-ranked UCLA in the finals.

UCSC began the day-long tournament playing the third place UC San Diego team. Santa Cruz was able to breeze through the first game winning 11-4, but then fell apart and lost the next two games 4-11 and 5-11. UCSC rebounded from this match to beat both UC San Francisco and UC Irvine in close three-game matches.

UC Santa Barbara was to be UCSC's last and toughest opponent of the day. After losing the first game 3-11, Santa Cruz returned to play what the UC Riverside coach referred to as "the most exciting match of the day." UCSC jumped out to a quick 4-0 lead, then settled in and battled back and forth with Santa Barbara for over a half an hour before losing 7-11.

The Banana Lions were led by returning hitters Paul Volk, Theo Correll, and Michael Hoyt, setter Paul Helfrich, and back row specialist extraordinaire Randy Kurihara. Junior Erik Redelfs at 6'2", and newcomer sophomore Matt Re at 6'5" gave UCSC height and depth as middle blockers, and seniors Dave Fulton and Dale Liang provided consistent passing from the back row.

After the tournament, coach Steve Slivkoff was pleased with what he had seen. "They're a great bunch of guys with good team feeling," he said, and added that he was looking forward to a "great season." Slivkoff also applauded the outstanding hitting of Correll and Redelfs up front, and the improved hitting of both Mike Hoyt and Paul Volk, whom he said would be "vital factors in our success this season." He also noted that setter Paul Helfrich "showed moments of brilliance as he quarterbacked the 5-1 offense."

Steve Slivkoff sees "lots of room for improvement this season," and believes it will come once the team gets its offensive and defensive systems down. However, after the match that UCSC gave Santa Barbara, he has seen a core of brilliance which makes the season's outlook for UCSC a bright one indeed.

—Paul Helfrich

An Old Rugger Returns

by Greg Mellen

The sunlight which bathes the green expanses of the east fields, also seems to sparkle in the eyes of Ed Donald, the new UCSC rugby club coach. His quiet nature, his subdued voice, and his calm friendly attitude seem at odds with the rugged, crashing, collision sport of rugby.

While Ed Donald may not talk or act like the common image of a "rugger," he does have the look of a rugby player. He stands over six feet tall and weighs over 200 pounds; you get the feeling that he could still charge onto the field and lay down a hit on someone that they would feel for weeks. Like so many athletes, Donald has a kind of vitality that glows from within. It may be this inner strength that allows him to speak and walk softly amid the whirling violence of his sport.

Ed Donald was introduced to rugby in the '30s by his older brother George, who used his little brother as a tackling dummy. Since Donald was prevented from playing high school football because of a knee injury, he joined a local rugby club, and a long and enduring relationship was born. Donald went on to become the team captain of the rugby team at Cal, and continued to serve as a coach for clubs in Southern California until the late '60s. He was a referee until 1972, when he decided to leave the sport completely to spend more time with his family. Between a full time career with a highway construction company during the week, and weekends spent bolting around the rugby fields of Southern California, Donald realized that he was missing an important aspect of his life. So he left the game, and severed the ties completely. That was ten years ago.

Now that he is retired, Donald has time on his hands. He moved to Santa Cruz in March, and soon afterward the coaching position at UCSC opened up. For Donald it was a perfect opportunity. Not only was it a chance to get back to the game that had been such a major part of his life, it was a chance to "give back to the game some of what it has given to me."

It is Ed Donald's deep love of the game, and his limitless well of knowledge, that make him extremely popular and respected by the players. The members of both the men's and women's rugby teams have nothing but high praise for the new coach. Last year team captain Jack Batsel served double duty as both a player and a coach. While he worked hard and did an admirable job with the team, he now has more freedom to concentrate on his game, without having to worry as much about overall strategy and scheduling. Although the players generally rave about the knowledge and insight Donald has brought to the team, he remains typically modest about his impact, saying, "I'm just getting my feet wet with this team, with the freshmen."

As a pack of players rush by deftly lateralling the ball to each other, it is easy to see that rugby remains a centerpiece in Ed Donald's life. It is there in his eyes, in the way they glow when a player makes a certain move, or a nice kick. After a ten year hiatus, Donald is back with the game and on the fields of his youth. Yet when you watch him observe the game, it seems as if he never left it. Like so many athletes who have shared a deep comitment to a sport, Donald's person and the game only seem complete when they're intertwined. Ed Donald is now feeding back into the sport, and the young men who play it, some of the joy and knowledge that it has given him.

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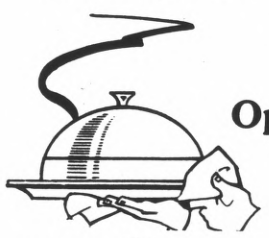
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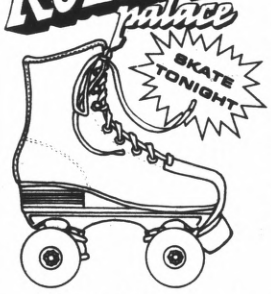

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The Bottom Line

Speculation on California's Future

OPINION

by Gary A. Patton

Last week California's new governor, George Deukmejian, unveiled his plan to deal with the fiscal crisis in which the government of California finds itself. The nature of the fiscal crisis confronting California government is simple to state: the overall national and state economy is so bad that almost all governmental revenues (which are tied directly to the economy) have fallen far below the budget estimates made six months ago. Revenues are simply not coming in in adequate amounts to fund the level of services now being provided.

Santa Cruz County government just confronted exactly the same problem. For our local government, only one choice was available. Since revenues were not coming in as planned, the county government had to cut back expenditures. It did so. The Board of Supervisors made about $3.2 million worth of cuts in the county's planned expenditures during its budget sessions two weeks ago. The cutbacks made by the local Board were painful, and will significantly curtail local services, but they had no choice. Local government cannot impose new taxes, and it can't spend money it doesn't have.

Faced with the same problem that confronted our local government, the state of California has *two* choices. Since revenues aren't coming in as expected, the state government can also do what county government did, and cut back expenditures. The state government, however, has another option available to it, which is not available at the local level: if it chooses to do so, it can increase revenues by raising taxes. And of course, the state government can do a combination of both those things. It can cut back on some expenditures, and increase some taxes, so as to bring its overall budget into balance.

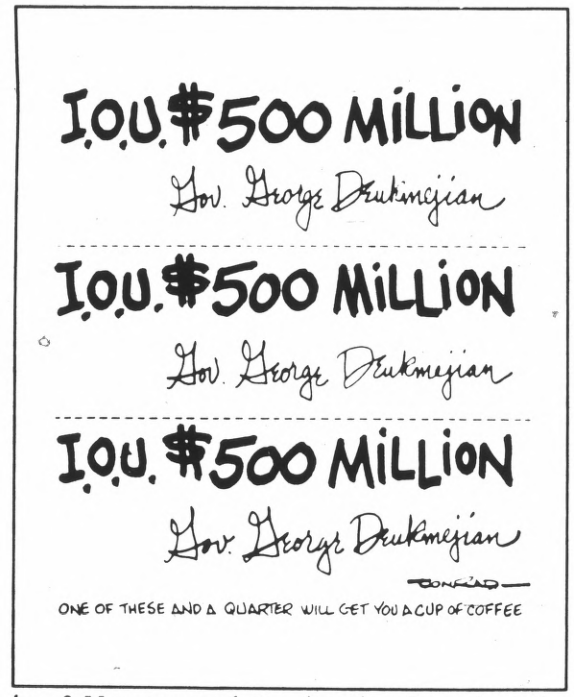
Governor Deukmejian, as we have been often reminded, campaigned for office with a promise that he wouldn't raise taxes. That's the favorite promise of every politician, and honest politicians, as we all know, keep their promises.

A truly honest politician, though—if he or she were to make that promise—would be compelled to state that fulfilling the promise of no new taxes might mean a big cutback in governmental services. California's present estimated deficit, in this year's budget, is more than one and a half billion dollars. Unless new taxes are imposed to raise new revenues, a one and a half billion budget shortfall, in five and a half months, would require *extremely* drastic service cutbacks.

It appears that Governor Deukmejian doesn't want to do that—and who can blame him? The fact is, the only responsible way to deal with the state's fiscal problem is to make significant expenditure reductions, while at the same time increasing revenues. If politicians really don't want to raise taxes, then they ought to be honest enough to make the severe cutbacks necessary—but Governor Deukmejian's not *that* honest. He doesn't want to tell it like it really is, so his plan is to make some cutbacks now (which are certainly necessary—though the *places* he chooses to cut aren't) and then do what he calls "roll over" about one-half of this year's deficit, or about three quarters of a billion dollars, into next year. That's the plan he presented last week.

Next year, of course, the deficit will still be there—except that Governor Deukmejian hypothesizes that by the 1983-84 fiscal year the national and state economy will be going so well that there won't be any problem at all. The deficit will magically disappear, because of hypothetical new revenues coming from this hypothetical revival of the state and local economy. The Deukmejian plan is the California version of Ronald Reagan's "supply side economics."

Governor Deukmejian's budget plan raises wishful thinking to an art form. The Governor has painted a picture so pretty we should all have one to hang on our wall. Laughing at Jerry Brown's observation that US government has entered an "era of limits," an observation obviously borne out by our present fiscal circumstances, the new Governor proclaims that his administration will be distinguished by "common sense"—and "common sense" to Deukmejian apparently means that there are no limits at all. If you can't afford what you're spending this year, don't worry—next year you'll earn more. How does he know? Many are wondering. President Reagan's similar predictions have failed, as we are all aware.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ONE OF THESE AND A QUARTER WILL GET YOU A CUP OF COFFEE

"Honest" politicians do keep their promises, but politicians who are truly honest do not make promises which reek of intellectual dishonesty. The Deukmejian plan refuses to confront the realities of this state's fiscal crisis. His plan represents nothing more than a gigantic speculation on the future of the national economy, and it mortgages the future of the government paid for by California taxpayers to the very hypothetical success of a gigantic crapshoot.

The Republican Party used to proclaim its belief in balanced budgets, but apparently does so no longer—at either the federal or state level. The Deukmejian plan, like the Reagan federal budget, is nothing more than a hidden assault on the poor, for those are the people whose services will be cut off when the hypothetical revenues fail to materialize.

Gary A. Patton has been a member of the Santa Cruz County Board of Supervisors for eight years, and represents UCSC on the Board.

CITY CLIPS

Karin Victoria

Residents Resist

Live Oak residents, in protest to the placement of low-cost housing in their community, claim it is straining local services and lowering property values.

Live Oak, an unincorporated area located between Santa Cruz and Capitola, has accepted 75 percent of all low-cost housing in Santa Cruz County. A 1978 ballot measure approved by county voters requires 15 percent of all new housing to be priced for families with annual incomes of $20,000 to $30,000.

"We have been accused of being a conservative group against poor people, but it's not true," said Carl Johns, president of the Live Oak Community Association. The Association wants other areas of Santa Cruz County to accept a fair share of low-cost housing. But County Planner Thom McCue says Live Oak is "the most practical place to put the housing...it's an urban area with all the needed services."

A Continuing Freeze

For leaders of the nationwide nuclear weapons freeze movement, the battle has just begun. Freeze leaders, encouraged by voter support of freeze measures across the country, are now looking "at ways of changing the makeup of the Congress so there is more support," according to Steve Ladd of the National Bilateral Freeze Executive Committee. The House recently introduced a resolution, much like the proposal 12 million US citizens voted for in the last election, but freeze leaders do not expect this one to pass.

Dan Haifley, executive director of the Santa Cruz County Freeze Committee, says the organization has three main goals for the coming year: lobbying Congress, continuing to educate the public about the need for a freeze, and supporting or opposing candidates in the 1984 elections.

A Builder Named Sue

A lawsuit was filed against the county by the Santa Cruz County Builders Exchange because of the county's plan to close the county planning department one week each month in an attempt to save money.

"It's a slap in the face for the working man," said Dave Ponza of Ponza Brothers General Engineering Contractors. He believes the county is being unfair in forcing him and other contractors to work around the schedule change.

The Builders Exchange is a non-profit organization representing 225 building contractors and material-supply companies in the county, said spokesperson Bruce Reed. He said that since most of the companies are small, their workload will be affected by the planning department closings.

County supervisors approved the plan last month to save 14 planning-department jobs.

Women Fight Back

A class on self-defense for women is being offered beginning on January 24 and continuing for eight weeks at the Louden Nelson Community Center. The class is designed to prepare women to deal psychologically and physically with any assault, of any degree of harassment. The course includes basic, effective, physical self-defense techniques, ways of avoiding threatening situations, laws of self-defense, home security, and more. The class will be taught by Denise Leto and Toni Crossen of the Women's Self-Defense Council. The class meets Mondays 7 to 10 pm; the fee is $36. For more information, call the Women's Self-Defense Council at 427-1687.

All in a Day's Work

Soquel Bridge became Bargetto Bridge Tuesday, renamed by the Santa Cruz County Board of Supervisors in memory of local activist and winery owner, Larry Bargetto.

Bargetto, who died three weeks ago at age 60, was known for lifelong service with the Soquel Water District and the Chamber of Commerce. Recently he aided last year's flood victims by allowing the use of the Bargetto winery for a benefit that raised $5,000.

Soquel Chamber of Commerce president Dave Tueno recommended the change in name. "I don't care what the event was, he was always there," said Tueno. "He was always available to help."

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WOMEN

Women Realize Their Strength

Gender Gap Vote Widened in November

by Maureen Long

The November 1982 elections marked a definite shift in voting patterns of women that has many Republican candidates worried. The numbers indicate that women are forming a powerful voting bloc: 59 percent of women voted for Democrats and 43 percent voted Republican, whereas 54 percent of men voted Democrat and 43 percent Republican—a clear statement of opposition to the Reagan administration and the New Right.

Bella Abzug—famed feminist, peace supporter, and former Congresswoman—arrived on campus last week, and in one of her talks spoke directly to this issue. In her lecture at the Performing Arts Theater, Abzug particularly emphasized the rapidly emerging gap between women and men's opinions in the voting polls, which is referred to as the "gender gap." The gender gap has been especially prominent since the campaign for the ratification of the Equal Rights Amendment was defeated last June. Under the banner "We'll Remember in November," organizations like the National Organization for Women, National Abortion Rights Action League, Friends of Family Planning, National Association of Social Workers, and National Education Association have organized and campaigned for candidates that support women's issues. They formed canvassing drives to inform women on important issues and to register them to vote.

Their success was phenomenal: ten of the 23 Florida state Senators who opposed the ERA—a state that was vital for the ratification of the amendment—will not be returning next term, and no members of Jesse Helm's arch-conservative Congressional Club were elected.

Women now realize that they must elect candidates who support their views instead of trying to convert conservative persons in office. Women must elect candidates who oppose the government's cuts for social programs that directly affect women, like Social Security, housing, Medi-cal, child-care, welfare, job training, and Aid to Families with Dependent Children. White conservative men in Congress are making the decisions to cut these programs, but women are making it clear that these candidates will not get their support.

Women now realize that they must elect candidates who support their views instead of trying to convert conservative persons in office.

An example of women's strength in voting policies can be seen in the recently released January 17 poll which states: "Reagan's current rating is lower than his predecessors' among both sexes, but particularly among women. Forty-seven percent of men and 36 percent of women approve of the way he is discharging his duties."

"Not only do we struggle against sexism but we recognize that the changes that are needed, are [those] that are needed for the rest of the people outside of the power structure," Abzug said at her talk Tuesday night. This challenge by the women's movement to the status-quo and its promotion of social awareness and change caused a reaction that was an important factor in the defeat of the ERA.

The conservatives in the federal government see this challenge and are doing their best to stop it. If the ERA had passed, private industry would have had to pay men and women equal pay; currently women are paid an average of 59 percent of what men receive. In addition, there would not be only 21 women out of 435 in the House of representatives, and two women out of 100 in the Senate. If there were more women in government, according to the women's movement platform, the defense budget would not continue to receive $306 billion annually, and social programs would not be so drastically cut.

Because women are almost non-existent in government and big business, feminists—including Abzug—feel that women can be more objective in their analysis of the power structure. Although women are the majority in the United States, they only own one percent of private business, earn 20 percent of the national income, and occupy only two percent of government positions. Feminists want to alter the priorities of our government: this includes building up social programs and reducing military research and development.

In Abzug's words, "This leadership cannot emerge without the involvement, the ideas, and the leadership of women and minorities whose suppression obstructs America's further development into a thinking, caring society capable of living in peace and pursuing economic justice." Women are realizing that to change the priorities of our government into a "caring, thinking society," they will have to vote for the candidates who care about the issues that are important to them. This means that more and more women will be voting differently than men, and the phenomenon of the gender gap will widen. ✓

Make Something of Yourself

City on a Hill
needs writers for
the Women's section.
Contact Stephie or
Debbie at 429-4350.

Women Remember the ERA

The defeat of the ERA has motivated women across the country to become more politically organized. In the latest election women's rights organizations adopted tough political strategies which resulted in victories in national and local races.

The National Abortion Rights Action League (NARAL), the National Organization of Women (NOW), the National Women's Political Caucus (NWPC), and the Human Rights Campaign Fund (HRCF) contributed hundreds of thousands of dollars to candidates around the country. The groups also formed Political Action Committees (PAC) which organized volunteers to work for campaigns, assisted candidates in finding pollsters and developing media techniques, advised them on dealing with controversial issues, conducted door-to-door canvassing, and staffed telephone banks.

A record number of women ran for office as candidates of the two major parties: 56 for the Senate and House and 1,620 for seats in state legislatures.

Forty-seven of the 89 candidates endorsed by the NWPC won their races, 20 incumbents and 27 challengers. To receive NWPC backing a candidate must support ERA, be pro-choice, and vote for federally supported childcare.

The NARAL PAC aided in the defeat of six anti-abortion incumbents in the House of Representatives. Replacing them are pro-choicers Mrazek (D-NY), Morrison (D-CT), Wise (D-WV), McCloskey (D-IN), Bosco (D-CA), and Boucher (D-VA). NARAL estimates that 20 to 30 pro-choice votes were gained in the House.

NOW spent $3 million on candidates and causes in this election; they supported 109 candidates, of which 66 won.

New women in the House will be Barbara Boxer (D-CA), who defeated Dennis McQuaid, Nancy Johnson (R-CT), who beat Bill Burry, Katie Hall (D-IL) who defeated Thomas Krieger, and Marcy Kaptur who thwarted incumbent Ed Weber. NOW estimates that women's rights issues gained 21 seats in the House.

Of the 1666 women who ran in state legislature races, 908 were elected. NOW claims that the Florida and Illinois state legislatures gained enough pro-ERA votes to pass the amendment, if voted on today. The Florida senate now has 23 pro-ERA legislators, including nine women, and the Illinois house has 75 pro-ERA representatives and its senate has 36 supporters. ✓

—*Michele Allen*

WOMEN'S CLIPS

Quote of the Week: "Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size."
Virginia Woolf

Celebrating a Decade of Choice: January 22 marks the tenth anniversary of the US Supreme Court's decision in Roe vs. Wade, the landmark case that legalized abortion in the US. To celebrate this occasion the Santa Cruz County chapters of the ACLU and Planned Parenthood have planned a free special program at Louden Nelson Center Wednesday, January 26, at 7:30 pm. At the event a talk will be given by Midge Costanza on "A Ten-Year Look at Legal Abortion." Costanza, an outspoken advocate for women's issues, served as Assistant for Public Liaison under President Carter, where she was the highest woman appointee at the time. She resigned her position after it was made clear by the Carter administration that her outspoken support of such controversial issues as federally-funded abortions was not appreciated.

Anit-Rape Actions Will Not Be Tolerated: Three women who were suspended from Brown University for spraying anti-rape graffiti on campus buildings are appealing their punishment to BU President Howard Swearer. The three were found guilty of a major offense by a university council and were suspended, ordered to do 30 hours of work for the university and to pay the full cost of cleaning the graffiti. The women say the decision was harsher than punishment given campus fraternities for destructive acts.

Wanted: Chinese Boys Only: Pressure on Chinese couples to have sons is responsible for the recent suicide death of two women of Shenyang Province after they gave birth to girls, according to *China Youth News*. The newspaper noted that recent government pressure to have only one child per family, coupled with traditional Chinese beliefs that women are "useless" for labor, has led to a rise in such incidents—20 already this year. (*National NOW Times*)

International Women's Week Needs You: The next meeting to organize International Women's Week will be on Saturday, January 22 at the YWCA, from 10-12 noon. If you are an artist, poet, musician, performer, or would just like to help organize the week's activities, come and give your input. Planned activities include an all-day fair in San Lorenzo park, a day of workshops at Louden Nelson, a Women's Dance, a film series and a "Take Back the Night" march. Everyone is welcome. A contact person for IWW is Stephanie Huff (458-1894), or leave a message at the UCSC Women's Studies Office, x4324.

Women Making Music: The Bay Area Women's Philharmonic, an all-women chamber orchestra dedicated to the promotion of women composers, conductors, and performers recently opened its 1982-83 season at the Herbst Theatre in San Francisco. Soprano Karen Herr Erickson was the featured vocalist performing works by Emma Lou Deimer, a composer and teacher at UC Santa Barbara. Other works on the program included pieces by Dame Ethel Smyth, Peggy Glanville-Hicks, and the US premiere of Teresa Procaccini's *Un Cavallino Aventuroso*, all rarely-performed women composers. Music director and conductor of the orchestra, Elizabeth Minn, shared the conducting with J. Karla Lemon, music director of the Berkeley Youth Orchestra. The next performance of the Bay Area Women's Philharmonic will be in Zellerback Hall on the UC Berkeley campus on February 19, when guest conductor Dr. Antonia Brico presents a program of women composers and Mozart. Tickets should be available at all Bass outlets, or write BAWP, 3543 18th St., San Francisco, CA 94110, or call (415)652-7157. The Philharmonic might also be performing in Santa Cruz this April. Keep your ears open!

—*Martha Graham*

ERA Surfaces Again: The Equal Rights Amendment has started another trek around the governmental circuit this month. It became the first piece of legislation introduced into the new session of Congress. Judy Goldsmith, president of the National Organization for Women (NOW) predicts that the 35 states that originally ratified the amendment before the June, 1982 deadline will do so again. She adds that the 1983 elections have made ratification much more likely in Florida, Illinois, and North Carolina, the states that have resisted ratification of the ERA so far. After the ERA passes Congress, it must be ratified by 35 states before it can be added as a constitutional amendment. (*HerSay*)

Women for Sale: The once widespread practice of selling young women as wives or mistresses still continues in the People's Republic of China. The Chinese government had claimed success in halting the tradition, which officials describe as the "feudal practice of slavery." But over the last two years, reports have surfaced of women being sold in at least seven of China's provinces. One Chinese newspaper reported last year that 750 women from the Yunnan province were abducted and traded as brides to distant parts of the country. The *Yunnan Daily* also received a report that police in one of the local towns take on five or six such kidnapping cases each day.(*HerSay*)

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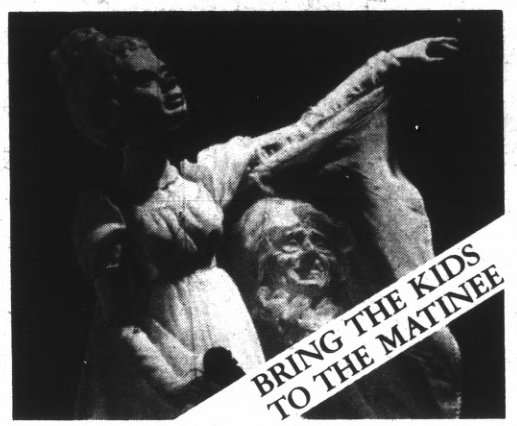


National Marionette Theater

David Syrotiak's exquisitely carved marionettes will delight both children and adults. Saturday, January 22, Performing Arts Concert Hall, 2:30 & 8 pm. Unreserved: Children (under 10) $2.00; Students/Seniors/Gen. $5.00

Maya Angelou

Angelou creates an unforgettable love affair with her audience, embracing them with her presence and magnificent oratorically thundering voice. Saturday, February 5, Performing Arts Theater, 8 pm. Reserved: $6 Gen/$3.50 Students & Seniors.

Etta James

A living link between rhythm and blues, rock and roll and contemporary music. If you want an evening of hard rock, blues, jive mimicry and great fun, don't miss Etta James. Friday, February 18, Porter College, 8:30 pm. Unreserved: $6 Gen/$3.50 Students & Seniors.

TICKETS

Tickets for all these events are available at the UCSC Box Office (above the Whole Earth Restaurant on campus) and all BASS outlets, including the Record Factory on the Pacific Garden Mall or on 41st Ave. For further information call 429-2159 or 429-2826.

ARTS

Interview with Dark Circle *Director*

A Burning Ring of Fire

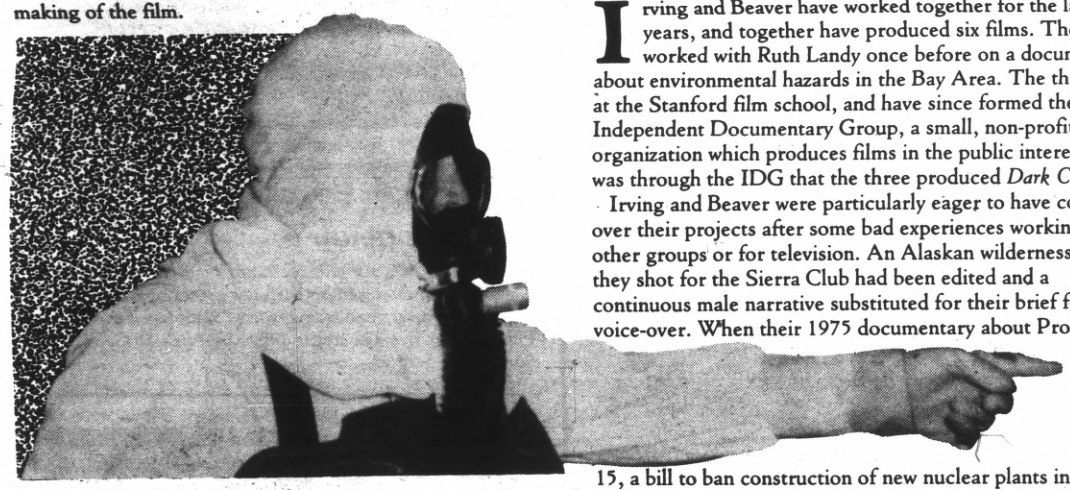
by Sharan Street

In 1978, Judy Irving and Chris Beaver were flying back from Denver after spending five days working on a documentary about Chicanos in politics. As they got on the plane, a friend handed Irving an article about plutonium contamination in Colorado. By the time Irving reached her destination, radiation poisoning was suddenly a very immediate issue. According to the article, reservoir water in Denver was contaminated by plutonium from the Rocky Flats nuclear weapons facility, and Irving feared what effects a drink of water might have on her or her future children.

"Before that, the nuclear issue was always something I'd preferred to keep in the back of my mind," Irving said in a recent interview. But after seeing how radioactive wastes affected her life, Irving and her co-worker Beaver decided to produce a documentary on the nuclear industry and its impact on ordinary people.

The result is *Dark Circle*, a series of interviews—"atomic biographies"—with people whose lives have been changed by the nuclear industry. These include Denver residents contaminated by plutonium, anti-nuclear activists from San Luis Obispo protesting Diablo Canyon, and survivors of the Hiroshima/Nagasaki atomic blasts.

Irving Beaver, and UCSC alumna Ruth Landy produced, directed, edited, and raised funds for the film, which took four years and $380,000 to complete. *Dark Circle* will screen at the Santa Cruz Film Festival this Saturday at the Louden Nelson Center, and Ruth Landy will be present to discuss the making of the film.



The phrase "dark circle" comes from a Herb Caen column in the San Francisco *Chronicle*—a subtitle which referred to the death of a friend of Caen's, investigative reporter Paul Jacobs. Jacobs died of leukemia in 1977, which he believed he contracted from his exposure to radiation while researching an article about civilians exposed to fallout from government tests of nuclear weapons. The "dark circle" motif comes to mean many things in the film, including the connections between the nuclear power industry and the nuclear weapons industry, the manner in which plutonium remains even after its victims have expired, and most notably, the ironic way in which the public view of atomic research has come full circle in the United States. Says Irving: "When plutonium was first released into the atmosphere we thought it would protect us—we have these powerful weapons and no one can hurt us. And now, 35 years down the line, we find that we are being poisoned by our own bombs."

Foremost in the filmmakers' approach to the material was a desire to demystify the nuclear industry and to show its human faces: those within the industry and those fighting it. "Right from the start we wanted to be as personal as possible without being sentimental and sappy," said Irving. "We tried not to bludgeon people, or to condescend—those things we don't like as viewers." The filmmakers also avoided experts and statistics: "they don't get to the heart—to the core of the fear about the nuclear industry, the way it touches our lives," explained Irving.

Although *Dark Circle* is about a gloomy subject, Irving stressed that she and Beaver tried very hard to make their picture inspiring and hopeful (the advertising tag says "It may not be too late"). "The people that we filmed had a very subtle but strong heroism—even though they'd been double-crossed by the government and some of them were dying, they kept on fighting. We definitely wanted to make it a film that would make people feel their own power. I was inspired by the people we met, fighting against all odds," she explained.

In addition to the atomic biographies, *Dark Circle* includes a lot of footage of the daily routine of bomb-building: assembly lines at Rocky Flats, tests of bombs and reactors, and an arms convention—footage included to help strip away the cloud of secrecy surrounding the industry. "The reason we made *Dark Circle*," said Irving, "was to show that the nuclear industry is just like any other industry. It's not just a technical issue that ordinary people can't have an opinion about because they don't understand the physics. It involves political and moral decisions too, and you don't have to be an expert to learn about it, to have an opinion, and to have an impact. That's what you see with some of the individuals in the film."

Irving and Beaver have worked together for the last nine years, and together have produced six films. They've worked with Ruth Landy once before on a documentary about environmental hazards in the Bay Area. The three met at the Stanford film school, and have since formed the Independent Documentary Group, a small, non-profit organization which produces films in the public interest. It was through the IDG that the three produced *Dark Circle*.

Irving and Beaver were particularly eager to have control over their projects after some bad experiences working with other groups or for television. An Alaskan wilderness film they shot for the Sierra Club had been edited and a continuous male narrative substituted for their brief female voice-over. When their 1975 documentary about Proposition 15, a bill to ban construction of new nuclear plants in California, was edited for television, one crucial interview was removed, and another with Jacques Cousteau was weakened considerably.

In addition to the negative impetus provided by these experiences, Irving and Beaver were inspired by Barbara Koppel's award-winning *Harlan County USA*, a film which also took four years and approximately $300,000 to complete. Koppel's film made Irving realize "that to make a film about the nuclear industry might take a while and be hard to do, but it could be done and it could be done well."

The next step was to get funding, and it was then that Beaver and Irving made one of their smartest moves: they hooked up with UCSC grad Ruth Landy, who became the primary producer of *Dark Circle*, and in the process took over all the fundraising activities. The money hunt started off well when the group received a $35,000 grant from the National Endowment of the Arts. But such successes were not to be found after Reagan was inaugurated and began to drastically reduce government support for the arts. Threatened by the conservative winds blowing in the White House, organizations hoping for funds were careful not to take on a political hot potato like *Dark Circle*.

"It's hard for filmmakers because, as government funds get cut and foundations dry up because of the economy, many filmmakers have to go to corporations for money," said Irving. "This is really compromising because it makes the whole film look like a long commercial for the corporations listed at the end. Chris and I made a vow—a rather idealistic one—not to use funding from corporations because it's too compromising."

Their decision left Ruth Landy little choice but to scour for funds among private sources. At the end of four years, Landy had gathered $380,000, most of it from 200 individuals and two dozen foundations. "Ruth Landy is the unofficial expert on fundraising for independent productions," says Irving. "She's well-known on both coasts."

In addition to the fundraising, there was a tremendous amount of research to be done, including a lot of searching for old films. Beaver took on most of the work in searching for archival footage, looking in 30 different archives from New York to Nagasaki. In some places, he had to go through catalogs which listed some 100,000 films—many untitled or obscurely titled bits—so he was forced at times to pick footage by random. Then he and Irving would view the footage, "occasionally finding some gems." "Since then," remarked Irving, "restrictions have been tightened up and it now costs $13 to see each film, which really boosts the costs of research for low-budget documentaries. It seems like it's both to cut costs and to restrict the flow of information."

Some of the footage in *Dark Circle* was very hard to obtain, and Beaver often found it necessary to either use the Freedom of Information Act, or at least threaten to. It took a year, for instance, to get the government to release footage of Operation Priscilla, in which 700 pigs were dressed in Army uniforms and exposed to an atomic blast. One particularly scary bit of film—the '69 plutonium fire in the Rocky Flats weapons assembly plant—took two years to obtain, and only after Denver Congressperson Patricia Schroeder applied pressure to the Department of Energy.

In addition, there is footage of a weapons convention shot by Kevin Rafferty and Jayne Louder, the makers of this year's earlier *Atomic Cafe*. "We sort of worked in tandem, even though we were on different coasts, so that our two projects wouldn't overlap. After they decided to use only old footage, they told us about this footage for our film. Since then, access to those conventions has closed down, and no camera crews are allowed."

Irving explains why she thinks the footage was so important to include in *Dark Circle*. "What gave me a sense of power was finding out stuff the US had been keeping a secret. For instance, the government exploded nuclear reactors in the desert...and when you see a meltdown—what it really looks like—or when you see the assembly of the bombs, it really demystifies the industry. When you see the military officials buying nuclear weapons just like you or I would buy a car or a boat, it makes you realize that the nuclear industry is just one more product of the United States. It's not going to go on without our support."

Since 1978, when the IDG began its project, the anti-nuclear movement has undergone tremendous growth, a phenomenon which will help the distribution of *Dark Circle*. Irving believes that there are ways in which the film can help the movement. One major thing that disappoints Irving is that some activists don't see the connection between nuclear power and nuclear weapons. "It's a short-sighted and ridiculous division to make. The US government has been trying to keep the two apart for the last 35 years and we've been propagandized to think of them as separate." Irving believes that *Dark Circle* will help bring the two groups of activists together. "It sounds like a lofty goal, but it's really the whole point of the movie."

Irving is unreserved in her urging for people to get involved in the anti-nuclear movement: "People don't have to take on the whole world—just find out the nuclear power plants in their own region. They shouldn't feel it's a national issue that is too gargantuan. Individuals can make it really uncomfortable for local companies."

It's the individual who is important in *Dark Circle*. "We tried to maintain a respect for humanity and a respect for the individual," said Irving. "A lot of the people in the film are activists making a difference and doing something. I was so inspired by the people we met, fighting against all odds. They helped me to feel hope—it really may not be too late."

Le Beau Mariage

Fine Technique, But No Physique

by **Sharan Street**

Eric Rohmer's *Le Beau Mariage* is rather like its title reference: a tasteful ceremony where the audience must behave itself and sit still during the boring parts if they want to drink the champagne. Like a marriage ceremony, *Le Beau Mariage* is short on plot, long on pomp. But though there are some dull moments, there's enough style and wit in the rest to reward the patient spectator.

One of the directors considered part of the '50s film movement, the French new wave, Rohmer's work is the most literary and expository of the group, characteristics which have provoked mixed response among critics who perceive his films as uncinematic and prosaic. *Beau Mariage* is no exception, marked by a sparse plot and enough dialogue to make John Cassavetes at his most talky seem like Sam Peckinpah.

Le Beau Mariage is the story of a few weeks in the life of a young student, Sabine (Beatrice Romand), who is getting her masters in art history. She's sick of commuting between her job and her studies, between her room at her mother's house and her married lover's painting studio, between adolescence and adulthood. Taking stock of her dissatisfaction, Sabine breaks off with her lover and declares that she will get married—she's not certain to whom, but she's made up her mind to marry as soon as possible.

Sabine details her desires to her engaged friend, Clarisse (Arielle Dombasle), who pushes Sabine into a flirtation with her cousin Edmond, a Parisian lawyer who is "handsome, young, rich...and free." Sabine then launches into an attempt at a transparent and misguided courtship of Edmond, who views Sabine as a social inferior and an impediment to a happy and well-to-do bachelorhood.

In between Sabine's schemings and broodings over Edmond, there are a few jeweled moments. At a restaurant, Sabine prattles, trying to intrigue Edmond, while the camera focuses steadily on the expressions of tolerant amusement and patronization that flicker on his lips. In later scenes, as Sabine becomes more desperate to capture Edmond's affections, she marshalls her emotions for stormy tantrums that are both painful and hilarious to watch.

As in Jane Austen's *Pride and Prejudice*, Rohmer has made unlikeable sorts into interesting and lively characters. Sabine is impetuous, childish, and self-absorbed; Clarisse is oppressively self-satisfied and unaware, and Edmond is a snobby, ambitious climber who's polite to the point of ridiculousness. It's only Sabine's mother (Thamila Mezbah), a down-to-earth, loving woman, who's really likeable. But Rohmer still exacts a lot of affection for this silly lot.

With so little going on in the plot, the formal elements of *Beau Mariage* are thrown into prominence, most notably the way in which the camera eye seems to have a point of view, almost like a narrator. The camera discreetly tails Sabine, keeping its distance, aware of its intrusion. As it follows her, all elements that come into the range of the lens seem to merit the same level of importance, including obfuscations like cars backing into the frame, or incidental pillars drifting in front of the characters. On the soundtrack the interruptions are manifest also: overheard snatches of conversation, water running, the sounds of passing cars at times obscure lines of dialogue.

continued on page 27

Faith in Animation

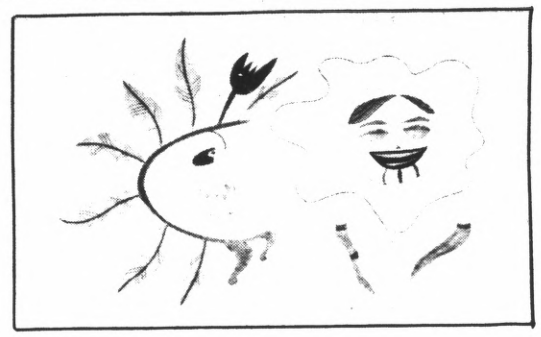
by **Richard von Busack**

Animation is perhaps the purest form of cinema. An automatic camera distills the illusion of motion from the rapid succession of still photographs. In animation, every frame must be crafted individually to make the creations move; and in the time-consuming process of painting one cel at a time, the magic of cinema is laid bare to the animator. It is not too surprising that Faith Hubley, one of America's foremost animators, is "very, very fond of magic and marvel."

Although Hubley has always been interested in animation, her first exposure to the trick films of George Mellies is the moment she remembers as the most influential in her career. "If you were caviling," she said "you would say that Mellies was not an animator, but I believe that what he did was animation." Mellies would often star in his own films clad as a magician, making his friends and family "disappear" through the magic of stop-action photography. Hubley was 18 when she saw her first Mellies film in a small art gallery on Hollywood Boulevard. "I went to the Cinematheque in Paris and saw every film of his that they had," she said.

Hubley began working as an animator as an extension to her work as a film and music editor in Hollywood. It was there that she met her late husband, John, in 1954. John Hubley, who had worked through the ranks at Walt Disney Studios (he was an art director on *Pinnocchio, Bambi* and the "Rite of Spring" sequence in *Fantasia),* was fresh from his eight-year stint at UPA, an independent animation studio which he helped found. Working away from the stylized, heavy backgrounds of the major film studios animation, UPA utilized the techniques of modern art to create such classics as *The Telltale Heart* (1951), *Gerald McBoing-boing* (1954) and *Ragtime Bear,* in which Hubley introduced UPA's only real cartoon star, the myopic Mr. Magoo. The flat backgrounds, abstract forms, and subject matter of the UPA products were a great leap forward for animation.

John Hubley left UPA after his marriage and together the Hubleys formed Storyboard, their own production company. Storyboard specialized in television commercials (because, regrettably, that is where the money is in animation) but the



Hubleys also took time to direct their first film together, *The Adventures of an *,* in which a stylized asterisk represents the different ages of a man. The Hubleys followed this with *Tender Game* (1957), a semi-abstract cartoon on young love, with a soundtrack by Oscar Peterson and Ella Fitzgerald.

The Hubleys took time to raise a family. Once while watching their children trying to catch an escaped parakeet, the Hubleys had the idea of taping their voices. The children fantasized about catching an even larger bird with a shovel and a rope. The Hubleys edited several hours of tape to derive their academy award-winning film *Moonbird,* perhaps their most famous work.

Until John Hubley's death in 1978, the Hubleys made over 15 short films which received several academy awards, Cannes Jury prizes and other honors. Their last film together was the made-for-television *A Doonesbury Special,* based on Gary Trudeau's comic strip. Since then, Faith Hubley has completed five films. Her most recent, *Star Lore,* will premiere at the Santa Cruz Film Festival this Sunday. *Star Lore,* which was made as part of a traveling exhibit on "Sky Gods of the Ancient Americans," is based upon creation myths from the Eskimo, the Pawnee, the Mayans, the Campas of Peru, and the Tupi of Brazil.

Faith Hubley will be on hand to introduce *Star Lore* and 11 other films she and her husband created.

The Whole World is a Stagefright!

by Frederick Landers

Your heart races. Your hands are clammy, your knees tremble, and your mouth is dry. There is a sickening lurch in the pit of your stomach. A sense of doom envelops you. These stage fright symptoms result from a triggering of the body's defense mechanism—the "fight or flight" reaction—vitally important for the cave man hunting the Woolly Mammoth, but a real problem for present day performers.

Fortunately for those of us who become victims of our adrenal glands in front of an audience, there is an alternative to simply living through the trauma over and over again. Eloise Ristad, author of the recently published book, *A Soprano on Her Head: Right-side-up reflections on life and other performances*, is offering workshops this weekend for musicians interested in overcoming performance-related tension. These workshops will be open to pianists, singers, instrumentalists, and other interested persons.

Lorin Hollander, concert pianist and lecturer, writes: "Eloise Ristad deals with complex problems which torment and cripple so many of our most talented people, and she does so with compassion, wisdom and wit. The problem of stagefright, for instance, is a suffering of epidemic proportions." Ristad believes that such problems are caused by inner judges that seduce us all into overconscientious effort. Her approach is to distract these judges so that the performer within can emerge without feeling intimidated by their continual nagging. "It is just a matter of designing experiments to trick our old stuffy 'know-it-all' chattering self out of the way."

The techniques she uses are imaginative and effective, and are geared toward the specific problems of each performer. They frequently involve upside-down, inside-out solutions similar to those experienced by the "soprano on her head" in her provocative book. For example, she doesn't tell a tense player to relax. "Have you ever tried to relax when you are doing your best to hang on to the disappearing theme of a Bach fugue? 'Relax what?' scream your fingers as you try to figure out what and where and how much." Instead, she actually tells the player to increase the intensity of stage fright symptoms, which eventually causes the symptoms to disappear.

A similar approach is used on the inner critical voices themselves. "Eloise Ristad works in the 'foxholes' of performance. She works with the myths. She inflates our horrible inner judges as if they were giant balloons—and then pops them," says Ben Thompson, first trumpet player in the Skellig Brass Quartet of Santa Barbara.

A pianist herself, Ristad helps musicians overcome exasperating technical problems through visualization, or "Instant Preplay," and increased awareness. Other techniques include drumming, movement, biofeedback, and dramatization. Her exercises have been described as "freeing and exhilarating".

The inner judges are not only tricked, but confronted. "Once we have stripped our judges of their crippling power over us, they can become positive voices, advising us in a friendly way, giving us accurate information when we need it." In the course of workshops, musicians work toward restoring the natural, joyful response that children have to music. The goal is to release that "free, spontaneous,

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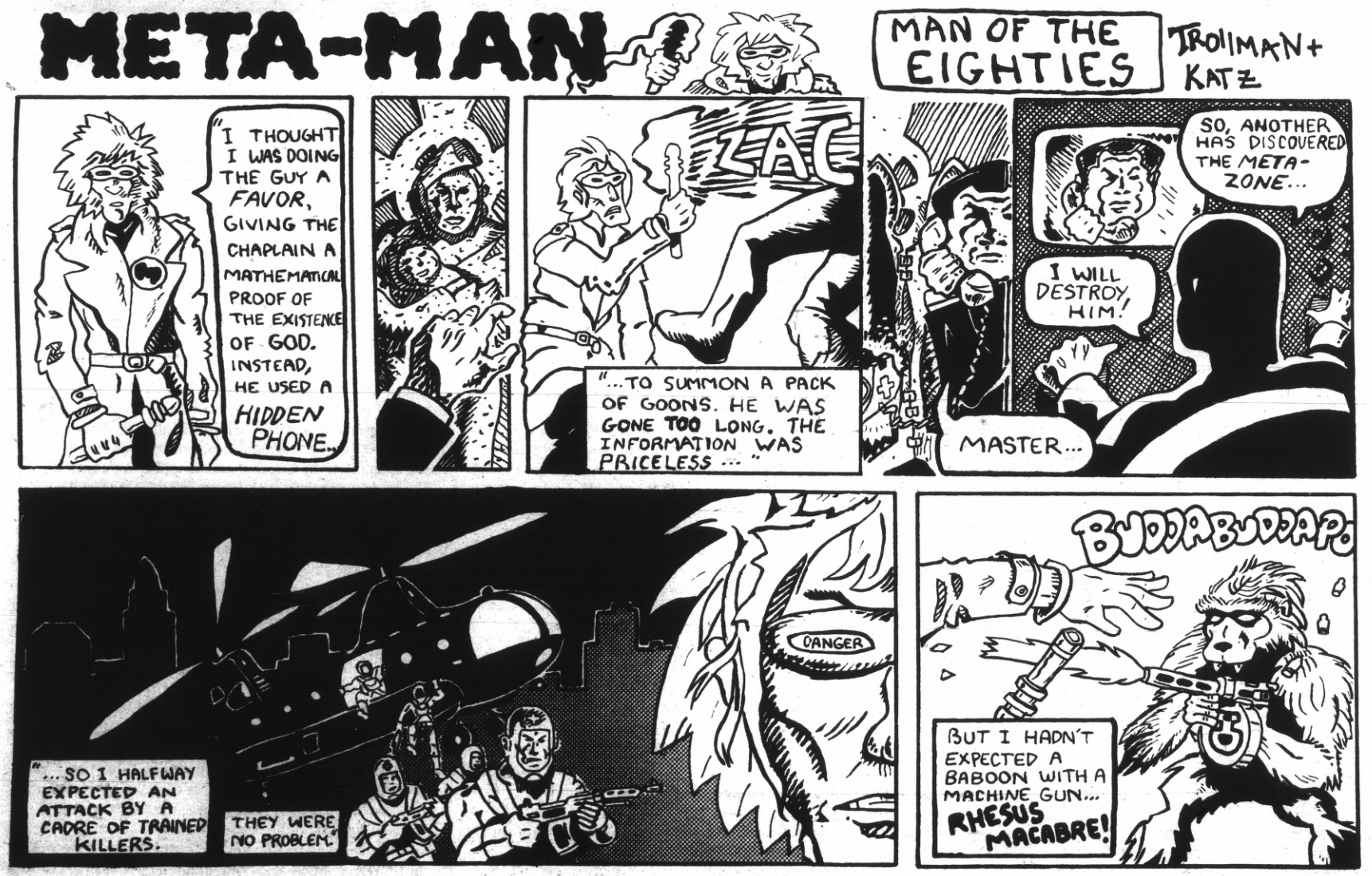
uninhibited being who has been hugging the wall, afraid to dance but desperately wanting to try."

Ristad has received national and international recognition for her work and her book, *A Soprano on Her Head*. Among those who applaud her approach are Timothy Gallwey, author of *The Inner Game of Tennis*, Denise McCluggage, author of *The Centered Skier*, and John Holt, author of *How Children Fail, How Children Learn*, and other books on learning and education. She teaches piano and composition and works with performers in her private studio in Boulder, Colorado when not on tour giving workshops based on her book.

The two workshops entitled "The Performer Within," will take place in room J-102 of Performing Arts and are limited to 12 students each. Workshop "A," the more thorough and intense of the two, is January 21, 7 pm to 10 pm, January 22, 9 am to 6 pm, and January 23, 9 am to 1 pm, and costs $110. Workshop "B," for those who have less time and/or money to spare, is January 24, 6 pm to 10 pm, and January 25, 6 pm to 10 pm, and costs $50. A master class will also be offered free of charge on January 23 from 3 pm to 5 pm in the Performing Arts Concert Hall. For further information, contact Kimberly Flexer (evenings) at 423-7084.


META-MAN
MAN OF THE EIGHTIES
TROIMAN + KATZ
"I THOUGHT I WAS DOING THE GUY A FAVOR, GIVING THE CHAPLAIN A MATHEMATICAL PROOF OF THE EXISTENCE OF GOD. INSTEAD, HE USED A HIDDEN PHONE.."
ZAC
"...TO SUMMON A PACK OF GOONS. HE WAS GONE TOO LONG. THE INFORMATION WAS PRICELESS ..."
SO, ANOTHER HAS DISCOVERED THE META-ZONE...
I WILL DESTROY HIM!
MASTER...
DANGER
"... SO I HALFWAY EXPECTED AN ATTACK BY A CADRE OF TRAINED KILLERS.
THEY WERE NO PROBLEM."
BUDDABUDDAPO
BUT I HADN'T EXPECTED A BABOON WITH A MACHINE GUN... RHESUS MACABRE!

ANNOUNCEMENTS

WIN $1,000,000! Read these announcements all the way through, use secret clues contained within, and type and double space your press releases, taking care that they reach our office before **NOON TUESDAY**. You will be contacted soon.

CITY ON A HILL urges you to support the Volunteer's Bureau by purchasing their cookbook *Our World of Food*. The Volunteer's Bureau distinguished themselves during last year's flood by supporting those made homeless. Copies of the cookbook are on sale at the Bay Tree Bookstore for only $5. Proceeds are donated to the victims of the flood. Copies are also available by mail through the V.B. office at 1110 Emeline St., S.C., CA 95060.

THE AIR FORCE BAND of the Golden Gate will present a free concert on the evening of January 21 at 7:30pm at the Civic Auditorium. This 45-piece band is stationed at Travis Air Force Base and travels throughout the west presenting a program that will appeal to all segments of the community.

City of Santa Cruz Parks and Recreation Department is sponsoring the concert and is also providing free bus transportation for seniors from La Posada, San Lorenzo Park Apartments, El Rio Mobile Home Park, and Nelson Community Center. Seniors wishing to reserve a seat on the bus should call 429-3663.

Seating is limited so interested persons are encouraged to pick up their free tickets from the Recreation Office at Wagner Cottage in Harvey West Park or from the Civic Auditorium Box Office. For further information call 429-3663 or 429-3444.

COOP ED INTERNSHIP PROGRAM—Earn and learn as an intern. This is a partial listing of internships now available with the Cooperative Education Office, room 205, Central Services. Please stop by or call x2368 or x2396, Monday-Friday, 8am-5pm. We also have a recorded telephone service available during non-office hours listing current internships, x2396.

National Labor Relations Board, Oakland, LA, SF, spring, paid. Deadline: 2-16-83.

Mini & Medi Corp., statewide, paid, summer, medicine/education. Deadline: 1-18-83.

Investor Responsibility, Wash. D.C., summer, paid, Deadline: 1-28-83.

Supreme Court, Wash. D.C., summer/fall, volunteer. Deadline: 3-17-83.

United Nations, NYC, volunteer, summer/fall, population/disarmament. Deadline:3-17-83.

Interlocken, New Hampshire, experimental learning center, summer. Deadline: ASAP.

San Francisco Ballet, volunteer/paid, spring/summer. Deadline: ASAP.

Community Hospital, volunteer, Santa Cruz, ongoing.

Washington Journalism Review, Wash. D.C., summer/fall, volunteer/paid. Deadline: ASAP.

830 Productions, Century City, volunteer, ongoing, script editing.

IRS, SF, San Jose, Oakland, paid, 6 month, Deadline: ASAP.

San Jose Mercury News, paid, ongoing. Deadline: 2-11-83.

Natural Science Reception: Tuesday, February 15, 1983, 5:00-6:45pm, Applied Sciences Foyer, refreshments provided.

McHENRY LIBRARY REFERENCE SERVICE for students writing senior theses on women's issues. Individual help, free computer searches...Please contact Jacquelyn Marie, McHenry Reference 429-2803.

SELF DEFENSE FOR WOMEN: This class is especially designed to prepare women to deal psychologically and physically with any assault, whether it be a violent assault or any degree of harassment. The course includes basic, effective, physical self-defense techniques, ways of avoiding threatening situations, laws of self-defense, home security, and more. Taught by Denise Leto and Toni Crossen of the Women's Self-Defense Council. Class begins January 24, and continues for eight Monday's, 7:00 to 10:00, at Louden Nelson. Fee is $36 and should be pre-paid to Santa Cruz Parks and Recreation. For information call 427-1687. Women and girls, 15 and up welcome.

EAT, DRINK AND BE MERRY with Parks and Recreation. With the remaining winter months ahead, visions of a cozy, warm fire and freshly baked bread help to make the cold nights a bit more tolerable. What better way to pass the time and improve upon your culinary skills than now, just as the City Parks and Recreation Department is beginning its Winter/Spring program of "Eat, Drink and Be Merry" classes!

Many classes begin the week of January 24 so early registration is important. Classes range from convenient one day workshops to in-depth 5-week sessions. Walk-in registration begins Jan. 17 at Wagner Cottage Recreation Office in Harvey West Park, Monday-Friday, 9am to 4pm. Call 429-3663 for more information.

KUBO 90.9 THE FIRST AND ONLY bilingual, public radio station in the Salinas Valley and Monterey Bay area, will be holding an Open House on Friday, January 21, 1983 from 4:00 to 8:00pm. The event will take place at KUBO's studios located at 161 South Main Street in Old Town Salinas. There will be tours of KUBO's modern, state of the art broadcast studios as well as live music and refreshments. This will be a good opportunity for the community to see their public radio station in operation and to become involved in KUBO activities as members and volunteers.

INFANT CHILD CARE OPENINGS, Monday-Friday, 2:00-5:30, *only.* For children ages 3 mo.-12 mo. Contact Good Beginnings Infant-Toddler Center, 900 High St., 429-3776.

THE SIERRA INSTITUTE/WILDERNESS Studies program of UC Extension is currently accepting applications for Spring Quarter. Spend your spring studying natural history and ecology while backpacking in western wildlands. Programs offer 15 units of credit and are located in Hawaii, Utah and the Sierra Nevada.

The Spring enrollment deadline is February 7 so get in touch with the Sierra Institute if you are interested. Call Ed Grumbine, Director, at x2761. Ed is presenting a slide show describing the programs on the following dates: 1-18 7:30pm College 8 Lounge (Outdoor Rec Club), 1-19 7pm Stevenson Fireside Lounge, 1-20 Porter Provost Gallery, 1-24 7pm Cowell Conference Room, 1-25 7pm Oakes Room 105.

IF YOU ARE A WOMAN WHO WAS MOLESTED AS A CHILD and would like to talk to other women about the issues and problems stemming from this experience, you are cordially invited to attend a meeting on Thursday, January 27, from 5:30-7pm at the *Parents Center* located at 530 Soquel Ave. For Information call 426-7322.

INFORMATIONAL WORKSHOP ON GLOBAL SECURITY. The establishment of a Systemwide Institute for Global Conflict and Cooperation was recommended last year by the Haas Committee, and the Institute is now in existence. All persons who have an interest in the work of the Institute are invited to attend an informational workshop in Friday, January 21 from 2-4pm in Kresge Conference Room 159 to learn more about the Institute and about the activities of persons and programs at UCSC that are related to the Institute's concerns.

KZSC: SOMETHING ON THE HILL? Tune in on Thursday Feb. 2nd at 10:30am for KZSC's new show *Something on the Hill*. KZSC is looking for a recording of Maya Angelou reading her own work. If you can assist us please call Tracey at 458-1795 or leave a message at the station for the public affairs dept., x2811, soon!

THREE ON THREE BASKETBALL Tournament. On Saturday, January 22, there will be an all-comers, three on three double-elimination basketball tournament. Pre-registration is being held all week at the Louden Nelson Community Center located at 301 Center Street. Tournament play begins on Saturday at 12 o'clock. You can register your team up until tournament play. There will be guys and gals leagues. Team entry fees are $3 per team. Individual trophies will be awarded to the semi-finalists and finalist teams in each division. For more information call the Nelson Center at 429-3504.

COUNSELING & PSYCHOLOGICAL SERvices offer the following groups:

Psychotherapy Group—This group is designed for individuals who are highly motivated to involve themselves in a group process situation, preferably those who have had prior individual counseling and would now benefit from group therapy. Open to UCSC students. The group meets Monday from 10:15-Noon at Kerr Hall, Room 247. The facilitators are Rebecca Carter, x2109 and Jerry Lee, x2269.

General Counseling Group—this is for students who want to discuss and explore problems, decisions, and values in a supportive group. This is not an encounter or therapy group, but intended to be a place to relate to others in an open and honest way about important issues and concerns. Please call Claudia or Esther at the main Counseling office, x2628, and leave a message with the best times for you to participate. We will try to arrange a time suitable to all. Facilitators: Karen Anderson, x2055 and Gary Shoemaker, x2753.

Women's Group: Centering Our Lives—This group is open to all female UCSC students. We will look at our concerns about such things as body image, sexuality, dependence and independence in relationships and any other issues that the members feel are important. In addition to discussion of these topics we will use visual thinking via color and shapes in collages and drawing in order to know our ideas and feelings in several dimensions. The group meets Tuesdays from 3:30-5 at Room 356 at Kresge College. The facilitator is Carol Smith, x4481.

Lesbian Issues Group—Here will be a place to explore women-centered relationships in a group setting. The first two sessions will be open to new members. At the close of the second session members will be asked to make a commitment to attend all remaining meetings. Confidentiality will be respected. Come with your questions and concerns. Open to UCSC students only. The facilitator is Leslie Chatham, x2628.

Support Group for Men—Group members will meet to share concerns and ideas and will examine adversities that affect them. Issues important to the group members will be explored as they enhance the quality of their lives while they attend UCSC. Open to UCSC students only. The facilitator is Don Lawrence, x2628.

For Graduate Students: Learning to Live Your Values—This group is concerned with identifying and minimizing incongruencies between what we believe in—our "core" values and how we act. It is concerned with learning how to set meaningful goals on the basis of one's core values. In short, it is concerned with integrity. Open to UCSC graduate students only. The facilitator is Julian Silverman. The group will meet for four sessions beginning Tuesday, January 18 from 3:30-5 in the Counseling Group Room at the Health Center.

Las Mujeres—All Chicana UCSC women are invited to come, share experiences, and enjoy other activities. The time and location will be arranged. For more information, contact the facilitator, Katia Panas at x2572.

Afro-American Women's Association (AAWA)—An opportunity for all UCSC Black women (students, staff and faculty) to meet socially and share ideas, interests and concerns. Weekly meetings of selected topics are supplemented by a variety of social/cultural and educational events. The time and location will be arranged by the facilitator, Josie King, x2628.

Student Outreach Services—Students will develop and participate in student service projects which meet changing needs within the college or campuswide setting. The time and location will be arranged. The facilitators are: Josie King, x2841, Jerry Lee, x2269 and Katia Panas, x2572.

All groups sponsored by Counseling & Psychological Services.

ARTISTS! You won't get rich, but you'll see your name in print. Publications in the Office of the Registrar is looking for artwork to use as covers for the Schedule of Classes and the Student Directory and as illustrations for posters. We can't pay you, but we'll give you a credit line in the publication or on the poster. We need clear line drawings that will reproduce well. The subject matter can be related to fall, winter, spring, academics, student life—we're flexible and inventive. If you are interested and have work that you would like to bring by to show us, please call Patty Bennett or Liz Bozzi at 429-4530.

CHANGE OF MAJOR/COLLEGE/NAME: January 31 is the last day to file a petition to be effective spring quarter. Office of the Registrar.

ON THURSDAY, JANUARY 20, ROY OKEN with Western Camps, Inc. will be conducting interviews to fill positions at River Way Ranch Camp. Positions available include camp counselors, senior life savers, sailing instructors, nurse's aide, drivers and many more. For interview and/or further information, see Sharon in Student Employment, room 125, Central Services, or call x4024.

WORKSHOPS: 1-20 Interviewing Techniques 12 noon, 2-3 Introduction to CPPC Services 2pm, 2-8 Resume Preparation 7pm, 2-9 Interviewing Techniques 7pm, 2-10 Interviewing Techniques 12 noon, call x2183 for workshop locations & sign up.

ATTENTION CIS, MATH, PHYSICS & TECH WRITING STUDENTS. Diane Matus will conduct one more Technical Job Search Workshop. Students interested in recruiter interviews must attend one of these workshops before an interview can be scheduled. It will be held Jan. 21, at 12 noon in Rm. 292F Central Services. Call x2183 to sign up.

RECRUITERS COMING TO CAMPUS: Jan. 20: Wang Labs; Jan. 24: BNR; Jan. 25 & 26: Hewlett-Packard; Jan. 27: S.P. Communications Company. Call Diane Matus, x2183, to arrange an interview.

A PANEL FOR PRE-LAW STUDENTS: *"Becoming and Being an Attorney" will be the topic of this panel discussion and key speakers have been invited* to participate, including: *Terry Helbush,* Immigration Attorney, Michael Finnegan, Back of America Attorney, Kate Anderton, 2nd-year law student at Monterey College of Law, and Angela Bean, 3rd-year law student at Golden Gate University Law School. It will be held Wed., Jan. 26, from 3-5 pm at Kresge Seminar Room. Sponsored by CPPC, Legal Studies, & Women's Re-entry. Call x2183 to sign up.

UPCOMING TEST DATES: Jan. 22: TOEFL; Jan. 29: GMAT; Feb. 5: GRE, PCAT; Feb. 19: LSAT.

THE SANTA CRUZ JUNIOR THEATRE announces auditions for William Shakespeare's *A Midsummer Night's Dream*. Tryouts will be held at Branciforte Junior High School Mon., Tues., and Wed. nights, Jan. 24, 25, and 26, 7-9 pm. Shakespeare's rollicking comedy set in the enchanted woods will be musically adapted for any child between the ages of 6 and 18 who would like to participate. No prior performing experience is necessary, and everyone who tries out is guaranteed a part in the show. Over 25 main characters are available, plus understudies. Sponsored by the S.C. Parks and Rec. Dept., fee for participation is $16/city residents and $18/non-city. Prior registration is mandatory; those not registered by Jan. 26 will not be allowed to participate. Parents may register interested students at the rec. office at Wagner Cottage in Harvey West Park. Call 429-3663 or 475-0585 for more info.

Mr. Goatlips

I am not particularly obsessed by death. I used to be an office worker, and I know that there are fates far worse than that from which no traveler returns, even if their flight is overbooked. Death, as teachers of Third World history often remind their sleepy students, is largely an invisible ritual in these United States; and I expect, if not flash-fried with the rest of Western civilization, to join my forebearers as one among many orderly bronze plaques on an expensive hillside, surrounded by a moat guarded with vicious swans. In Forest Lawn, where my grandparents snooze throughout eternity. If I can afford it. In any case, I hope I will, because I intend to migrate to San Francisco, and that is (as the traveller has noticed) entirely bereft of cemetaries. The real estate is too valuable to be taken up by a bunch of corpses who can't afford to live there. Good San Franciscans do not go to Marin when they die. They are shipped to a spot called Colma, a half-hour's drive down the peninsula. It was here that Marty and I were driving while we waited for damnably slow printers in South San Francisco to churn out the latest issue of the paper.

Marty and I motored in through the round gate of Cypress Lawn, a rough stone arch that overlaps the so-called Colombarium, a building where stiff is turned to cinder. A lake packed with ducks and a sign advising against sunbathing intersected the well tended lawn, but instead of glittering rows of plaques, Cypress Lawn proper bristled like a fortress with marble gee-gaws, tombs, crypts and mausoleums. Bored gardeners raked the lawns and spat when they thought that no one was looking; children's pinwheels and expensive floral sprays sat side by side in mutual neglect. The high stone markers stood against the pathetic stone-lamb crowned tombstones honoring crib death. There were Lows and Highs, Dyers and Oldies, a Woolworth and a Kress, and even a few Burger stands, and in the midst of it all some limestone monster representing what Ambrose Bierce called "the final and funniest folly of the rich"; windowless one-story edifices that looked like banks.

Callow celebrity hound that I am, I was more than willing to let the various members of the funny name club sleep undisturbed so that we might catch a glimpse of the last resting places of the great and near great. I had read that none other than William Randolph Hearst was planted on the premises, and I was keen on seeing whether his last erection rivalled San Simeon for its ostentatiousness.

We pulled over to admire the tomb of Charles Crocker, founder of the bank which bears his name. I told Marty about a little-known incident in US history. Crocker had once needed to engineer a tunnel through the side of a mountain hindering a railroad. He came upon a novel plan. He bribed some Chinese laborers to excavate the tunnel by running into the crevice carrying burning dynamite on their backs. The Chinese were given $50 and the promise that their remains would be shipped to China. This last promise was reneged upon by Crocker, but I suppose it's the thought that counts. I wished Crocker a troubled sleep and drove on.

Around the bend of the driveway to Crocker's vault, we sighted a funeral in progress. Marty elbowed me sharply. "Let's moon them," he urged. "Not a bad idea," I said. "But let's ask them where Hearst is stashed, first." "CRAZY WORLD, AIN'T IT," Marty shouted at the bereaved, but we took another turn before they could hear.

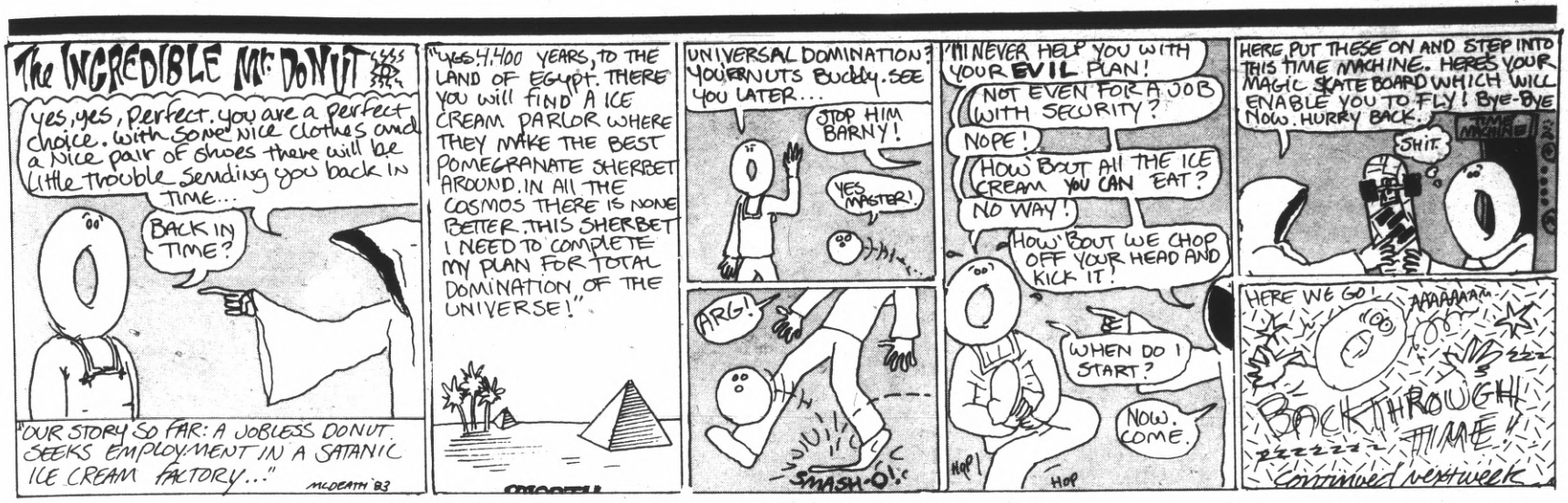
One aspect of the cemetery which surprised me was the number of locals buried therein. It's always nice to see someone from the homestead when you're traveling. Henry Cowell had an appropriately grand sepulcher, at which Marty and I waved; Henry Liebrandt, a famed settler who has one of the nastiest streets in town named after him, only possessed a small marker. The late Porter Sesnon had a sort of art nouveau scroll. These dead pioneers were very enlightening to me. How often had I been barraged by booster-spawned propaganda about how Santa Cruz was the very axle in the hub of the center of the universe, a second Garden of Eden? In Colma, the people who founded Santa Cruz lie. Apparently, even they wouldn't be caught dead here.

We finally threw ourselves on the mercy of a semi-Anglophonic gravedigger who told us where to find what was left of W.R. His was a fine, unmarked mausoleum near a fork in one of the paths. We got out of the car to admire it. Through the bronze gate, we saw an upended plastic vase half-full of brown flowers. At the bottom of this pit lies a big, big man, I thought. Wouldn't Hearst have preferred something a bit more attention-grabbing? I had driven by the vault at least four times before. Why was it unmarked? Were the surviving Hearsts afraid that his cadaver might be kidnapped by a wacky group of urban guerillas?

As we left, we noticed the graves of several Chinese-surnamed people buried almost flush against Hearst's tomb; people who, no doubt, never knew that they would rest forever (or until the next condo boom) next to Citizen Kane himself. I had a short vision of the Dance of Death, which unites all matter of men, regardless of their class. Not very much unlike the Dance of Office Work.

STAN MACK'S REAL LIFE FUNNIES
CLOSE-UP: BILLY JOEL ON LONG ISLAND
ALL DIALOGUE REPORTED VERBATIM
STAND BY TO ROLL VTR 7...
OKAY, GUYS SHOWTIME!! READY FOR HEADSET CHECK...
BACKSTAGE PERSONNEL ONLY
KILL THE RUNNING LIGHT ON THE BOOM
SCHEDULE
DIRECTOR
ASST. DIRECTOR
PRODUCER
THIS IS JAY... ROLL AUDIO, ROLL TAPE... FIRST SHOT - REVEAL TO AUDIENCE... HERE COMES BILLY JOEL.. CAMERA FOUR, FOLLOW HIM...
© 1983 stan mack
ASST.
CAMERA THREE TAKE THE ZOOM! FOUR GO IN ON BILLY'S HANDS. TWO, STAY ON THE SAX. ONE, FOLLOW THE GUITAR. QUICK, A DRUM SHOT, JAKE - BUT DON'T LOSE BILLY.
CAMERA PIANO AUDIENCE
CAMERA THREE, FOLLOW BILLY'S FOOTWORK. TWO, FOLLOW MARK. FOUR, ON THE CHORUS. CRANE TO POSITION ONE. LOOKS FABULOUS SO FAR. THINGS ARE GOING SMOOTH.
HEY, JAY, CAMERA THREE JUST WENT DEAD! AND SIX'S HEADSET WENT SOUTH. THE SYSTEMS DOWN. IT'S A DIRECT HIT!!
GET THE TECHNICIANS, PULL THREE'S P.L. RUN A NEW LINE OUT. JAKEY, GET THE DRUMS! CAMERA TWO, A SWEEP!!
CAMERA FIVE, MAINTAIN CRANE MOVE. THREE, EASE IN REAL SLOW! GREAT! THREE, I LOVE YOU!
FOUR, NO! GO BACK TO BILLY, FAST! ONE GET LIBERTY! JAKE, REAL SLOW INTO THE SNARE DRUM...
HEY, JAY!
MIKE, YOU'RE BACK! THANK GOD. PIANO KEYS, QUICK! SIX, YOU'RE OUT OF FOCUS!
GET THE DRUMS! REVERSE, CAMERA TWO! SIX STILL CAN'T HEAR!
CENTER STAGE, JAKE. LESTER, DOLLY TO MARK. GREAT, LESTER!
MIKE, SAVE MY ASS! QUICK, TO THE DRUMS. BEAUTIFUL! THANK YOU, MIKE.
THREE, BEHIND MARK. FOUR, HOLD THE GUITAR PLAYER. AGH! MISSED HIM! TAKE HIM, FOUR. GOOD. GOOD. TWO, WIDEN OUT... GET ME A BETTER DRUM.
THIS IS THE LAST ENCORE! CAMERA ONE, FOLLOW BILLY. ZOOM IN TIGHT. FIVE, GET HIS EYES!! GOD, THAT'S BILLY'S BEST SHOT!!
GET THE AUDIENCE! HAPPY PEOPLE PEOPLE SHOTS. GET MORE PEOPLE SHOTS!!
SHOW'S OVER- BILLY JOEL'S IN HIS DRESSING ROOM...
ALL CAMERAS GET AUDIENCE BEAUTY SHOTS... IT'S A "STOP TAPE," IT'S A "WRAP" AND IT'S A "GOOD NIGHT!"
MORE AUDIENCE! GET MORE PEOPLE. EXCITING PEOPLE. PEOPLE SHOTS. CLOSE UPS OF EXCITING PEOPLE!
GET MORE PEOPLE. MEGA-AUDIENCE! EXCITING PEOPLE. GET THE MASSES!
I HAVE TO EDIT A YARNCRAFT COMMERCIAL TOMORROW MORNING

courtesy of the Village Voice


The INCREDIBLE Mr. DONUT
yes, yes, perfect. you are a perfect choice. with some nice clothes and a nice pair of shoes there will be little trouble sending you back in TIME...
BACK IN TIME?
"YES. 4,400 YEARS, TO THE LAND OF EGYPT. THERE YOU WILL FIND A ICE CREAM PARLOR WHERE THEY MAKE THE BEST POMEGRANATE SHERBET AROUND. IN ALL THE COSMOS THERE IS NONE BETTER. THIS SHERBET I NEED TO COMPLETE MY PLAN FOR TOTAL DOMINATION OF THE UNIVERSE!"
"OUR STORY SO FAR: A JOBLESS DONUT SEEKS EMPLOYMENT IN A SATANIC ICE CREAM FACTORY..."
MCDEATH '83
UNIVERSAL DOMINATION? YOU'RE NUTS BUDDY. SEE YOU LATER...
STOP HIM BARNY!
YES MASTER!
ARG!
SMASH-O!
"I'LL NEVER HELP YOU WITH YOUR EVIL PLAN!
NOT EVEN FOR A JOB WITH SECURITY?
NOPE!
HOW 'BOUT ALL THE ICE CREAM YOU CAN EAT?
NO WAY!
HOW 'BOUT WE CHOP OFF YOUR HEAD AND KICK IT!
WHEN DO I START?
NOW, COME.
HOP!
HOP
HERE, PUT THESE ON AND STEP INTO THIS TIME MACHINE. HERE'S YOUR MAGIC SKATEBOARD WHICH WILL ENABLE YOU TO FLY! BYE-BYE NOW. HURRY BACK.
SHIT.
HERE WE GO!
AAAAAAA
BACK THROUGH TIME!
Continued next week

Le Beau Mariage

continued from page 23

And since viewers are aware that this is just a movie, with each element selected for a reason, they feel the need to assign significance to the interruptions. The many unexplained glances and actions in the film seem designed to evoke a realistic feel, but in a perceptual somersault they instead reinforce a sense of artificiality. The film's other device of filming some events in "real time" has the same effect: for audiences accustomed to the clipped pace of most movies, it makes them watch themselves watch the movie. Thus, these formal devices come to have a conceptual purpose.

The only problem with the techniques Rohmer has used is that the basic theses of the plot don't seem to warrant the effort—they are just too underdeveloped. As in many films that are supposed to satirize the nature of relationships between men and women, *Mariage* becomes a showcase for the silliness of women, and the burden of guilt for the bad state of affairs falls heavily upon them. At points in *Beau Mariage*, Rohmer touches on some important critiques of marriage, most particularly on the societally determined nature of love and on the economic realities of marriage. But in only allowing his female characters to flit about these concepts without understanding, and in removing the male characters from any dialogue between the sexes, Rohmer keeps the level of criticism innocuous. In the end everybody's back where they belong, life goes on, and the jaunty theme song indicates that the whole cycle is about to begin again. There's a lot of emotional resonances in *Beau Mariage* and a lot of good moments, but finally it seems like much ado about not too much. A great movie, no—an interesting one, yes.

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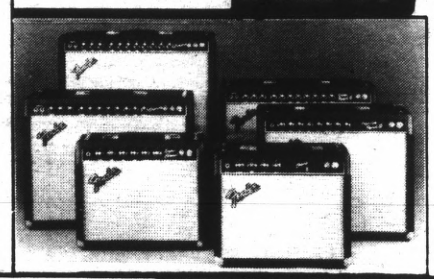

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